

BINGANG



December 1987

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MERRIL WILLSON, TREASURER
P. O. BOX 8283
SACRAMENTO, CA 95818

NOTE: The drawing on the cover originally appeared on the front cover of "Crosby on Record," published by Mello's Music in 1950.

Bing Crosby

VOLUME LII

NO. 2

DECEMBER 1987

A PUBLICATION
OF CLUB CROSBY

P. O. Box 3849
Kirkwood, MO 63122

MARK SCRIMGER.....PRESIDENT
WAYNE L. MARTIN...EDITOR AND
VICE-PRESIDENT
MERRIL WILLSOHN....TREASURER

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LETTERS TO THE EDITOR



Dear Wayne,

Greetings from Dunhill Compact Classics! I just received my copy of BINGANG for August '87, and lo-and-behold saw my MCA correspondence there. As you may or may not know, I haven't been with MCA since September '86 and I am afraid that all the fan club members writing to me there will have their letters thrown into the MCA wastebasket. Therefore, please feel free to write me here at Dunhill. Although I no longer work at MCA I can still answer any Crosby-type questions anyone might have.

I am very interested in the reaction of fan club members to the two Crosby compact discs I released. How did you feel about them? They were released just as I left the company and therefore didn't include liner notes. But all in all I think the sound quality is pretty impressive.

I'm glad to see that your magazine is surviving and hopefully you can drop me a line and let me know what your future plans for it are.

--Steve Hoffman, Director of A & R, Dunhill Compact Classics, 8300 Tampa Avenue, Suite G, Northridge, CA 91324.

Bing's fans have lost a good friend at MCA, but we wish Steve much success in his present job.



Dear Mr. Martin,

Just a few lines to say I have received and enjoyed BINGANG.

Having been the President of "the Club Crosby" for 14 years I know it's no easy job.

Enjoyed the "Just a Bundle of Old Bing Letters." I have some of them myself. Especially the record label announcing Harry Jr's birth, was sent to me by Larry Crosby.

Thank you again for an enjoyable journal.

--Rena Albanesi, Bridgeport, CT.

Dear Editor,

I shall be going the "Senior Citizen" route shortly, and it will be necessary for me to retire my Crosby collection.

I have almost all 78's--blue and black label Deccas, some Brunswicks, other odd labels, red labels, and some 78 albums--all in good condition. Perhaps some younger collector might be interested in buying all of it. No odds and ends. I also have many LP's and BINGANGS and Harding's RECORD COLLECTOR/CROSBY COLLECTOR issues from 1970.

I also have a few original Victors, English Columbias, etc.

This note is just to ask for your opinion about selling, prices, etc.

--Jack Ash, 3062 Avenue V, Brooklyn, N. Y. 11229.

Can anyone offer Jack suggestions for the best way to promote and sell his collection?



BING WAS KING

The following letter-to-the-editor was printed in the "Daily News" on August 23, 1987, and in the "New York Post" on August 25, 1987:

Bronx: No offense to fans of the "King," but I hope your paper is planning to devote a substantial amount of space on the tenth anniversary of the death of Bing Crosby, October 14. Crosby's career was 2 1/2 times as long as Presley's. He sang better songs, made better films and touched more lives than ... (Elvis). No offense.

--Rich Conaty.

We will reprint this letter without comment, except to say that we edited it slightly.



Hello,

Just a note to say hello and let you know that I periodically have very choice personally autographed photos and letters available for sale of BING CROSBY. These items are all professionally framed and double matted in acid-free preservation materials for beautiful display items. If anyone is interested in same, have them contact me. Thanks.

--Jan Kaulins, The Autograph Gallery, P. O. Box 288, Jackson, Michigan 49204.

EDITOR'S PAGE

FILM PROGRAM IN LOS ANGELES. Member Charlie Baillie of Arcadia, California sent us a copy of the booklet describing the "75 Years of Film History" festival which is being held in Los Angeles. The series began on July 10 and will run through February 27, 1988. This program, sponsored by the Los Angeles County Museum of Art and the U.C.L.A. Film and Television Archive, is a 366-film retrospective of Paramount Pictures from 1912-1987.

Since so many of Bing's films were made by Paramount, this is a rare opportunity to view such films as "Rhythm on the River," "Waikiki Wedding," the "Road" movies, and "Blue Skies" in their original, uncut versions--uninterrupted by commercials and on the big screen. In all, some 25 Crosby films are being shown.

In 1971 Paramount donated its collection of studio prints to U.C.L.A. Many of these films have been restored and transferred from deteriorating nitrate film to safety film, making these showings possible.

To those of you in the L.A. area--happy viewing!



BINGANG DISCOGRAPHY. Your editor is working on the alphabetical discography mentioned in the "Editor's Pages" in the last issue. Since the time to prepare this comprehensive listing does not come easily, we can make no prediction as to when it will be finished. Someday we hope to print it in (or as) an issue of BINGANG.



THE TENTH ANNIVERSARY. The tenth anniversary of Bing's death passed quietly, with no candlelight parades or other excesses. That is probably the way Bing would have wanted it. There were some tributes on radio and television, and some newspapers remembered Bing. We have a special section in this issue, beginning with Warren Faue's article and including some of the newspaper articles from around the country. We would appreciate receiving any other material our readers may have come across.

CORRESPONDENCE. Your editor tries to answer all correspondence and acknowledge all contributions of articles or clippings to BINGANG. Depending on time and circumstances, you may receive a formal letter on our official stationery or a hastily-written note, but we want you to feel free to write whenever you like. To write directly to the editor, use the Kirkwood, MO postoffice box. Mark Scrimger also enjoys your correspondence, so write to the president at the Parma, MI box. Merrill Willsohn appreciates your membership dues, addressed to the Sacramento, CA box. All of the addresses are on the title page.

Speaking of postoffices, your editor visits that institution once a week, generally on Saturday. It is always nice to find mail waiting behind that little glass window.

We thank all of you who have written or have sent in articles, clippings, etc. BINGANG needs more of your articles for the issues that are still to come. Let us know if you are interested in writing for BINGANG. It's not as difficult as you think!



ON TELEVISION. How many of you saw the "Lifestyles of the Rich and Famous" television show in October that showed the Crosby home in Hillsborough, California? Kathryn Crosby was present, and there were lots of good shots of the house and grounds.



GOING TO PRESS. As an old-time "hot type" printer, your editor has a few problems with new processes. In making up a page in the old days, printing materials such as Linotype slugs, foundry type, and spacing stuff were so square and true that it took real talent to get something crooked or uneven in the print. Today, we paste pictures and text on a sheet of paper when we make up a page for the camera, and it takes no talent whatever to get something crooked or out of line. If you spot some of these indiscretions, just consider the source and assume a forgiving attitude, please!

HISTORY OF CLUB CROSBY. We would like to publish a history of Club Crosby/BINGANG in these pages. This would include a list of the officers who served over the years. Some of this information is available to your editor, but a lot of it isn't. If you can help in any way, large or small, please mail your info to the editor. Send anything that you think would help us in any way.

That this Club is still in existence after more than fifty years is in itself remarkable. Not many (are there any?) fan clubs have lasted that long. Let's find out who got it started and who kept it running all this time. Let's also find out some of the things that happened along the way. Will you see what you can do?



COLLECTIONS FOR SALE. We call your attention to two large Crosby collections that are for sale. In the "Letters to the Editor" section, Jack Ash of Brooklyn, N. Y. describes his collection of records and Crosby memorabilia; in an ad elsewhere in this issue, Stanley Wayman of Danbury, Ct. tells us about his collection of records and books.

Both these gentlemen are long-time Crosby collectors, and here is a rare opportunity to acquire many hard-to-find items by Bing. If you are interested, you can write to Mr. Ash or Mr. Wayman, or BINGANG can supply a copy of Mr. Wayman's list.



REMEMBERING BING. Many of you probably saw the Public Broadcasting System presentation of "Remembering Bing," which aired in many cities on November 28.

Unfortunately, it was not seen in some cities at this time because not all stations conduct their fund-raising activities on the same date. Watch for it in your area!

The TV GUIDE spoke of it as "eye-moistening," but objected to where the producers placed the pledge breaks.

NEW VIDEOS. There is not much to report on this subject, although two movies with Bing in them have been re-released recently.

"Robin and the Seven Hoods" (1964), with Bing, Frank Sinatra, Dean Martin, and Sammy Davis, Jr. is available at the non-bargain price of \$59.95. It is not one of Bing's most-admired movies, and frankly your editor would not pay that price for it, but if you want it, it's in the stores.

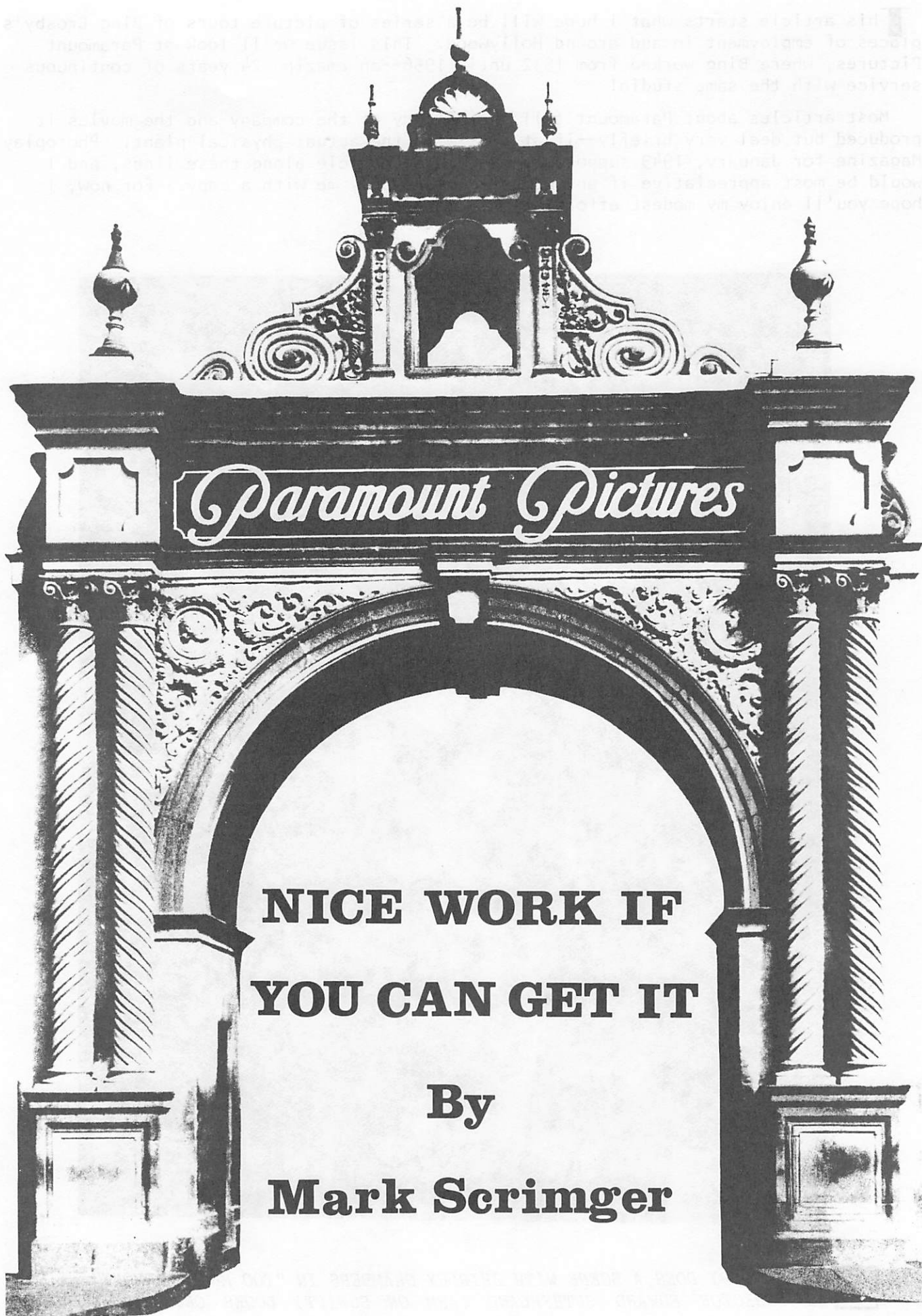
"Let's Make Love" (1960), starring Marilyn Monroe and Yves Montand, can be had for \$19.95, a reasonable price. Bing's part in it is very brief (as a singing teacher), but it's a pretty good movie, and you may want to add it to your collection.



ABOUT THIS ISSUE. We are featuring an article about Paramount Studios by our president, Mark Scrimger, who has also updated his articles about CD's and Crosby correspondence from the last issue. From Gord Atkinson, we hear the story of his first meeting with Bing during World War II. Russ Rullman concludes his saga of the Crosby-Clooney radio show. Warren Faue tells of his visit to Holy Cross Cemetery on the 10th anniversary of Bing's death. This is followed by a reprint of two newspaper articles that appeared on that day. Bing himself speaks to us from a 1939 BINGANG editorial. Herb Brady tells how he remembers Bing. Through Adalene Ross, Bing names and describes his ten favorite golf courses. There are book and record reviews, plus the regular "Bing Bookshelf," "Trivia Quiz," and "Scrapbook" sections. There are also reprints of articles about "White Christmas" and a very unusual disc jockey.

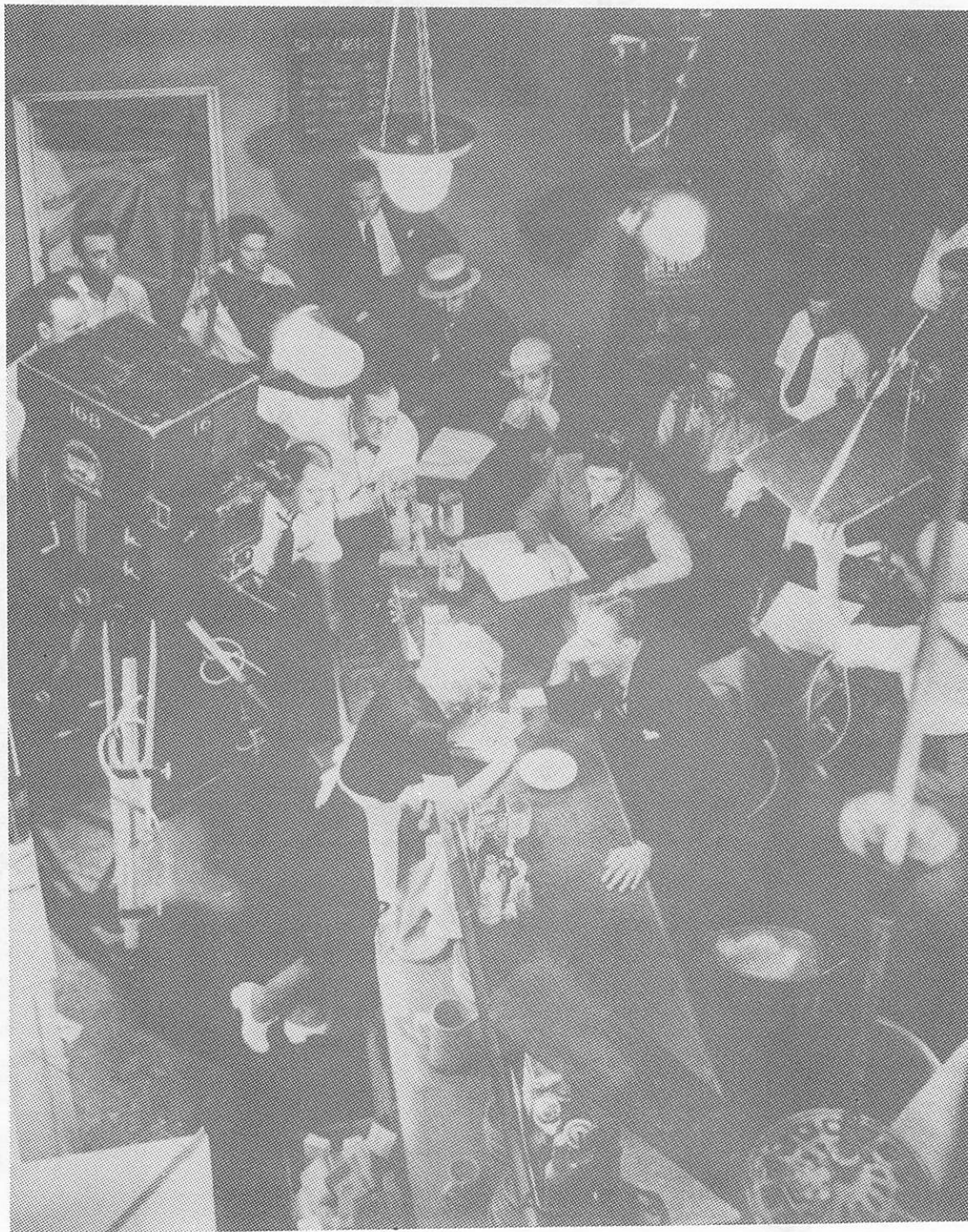
We did it again, 'Gang! Got another issue out! Let's aim for another BINGANG in the spring and get those articles in during the next three months. The faster we get them, the sooner we can mail out your copies of the next issue.

BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to the magazine should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding the Club in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma, MI 49269. Correspondence regarding membership status should be sent to Merrill Willsohn, Treasurer, P. O. Box 8283, Sacramento, CA 95818.

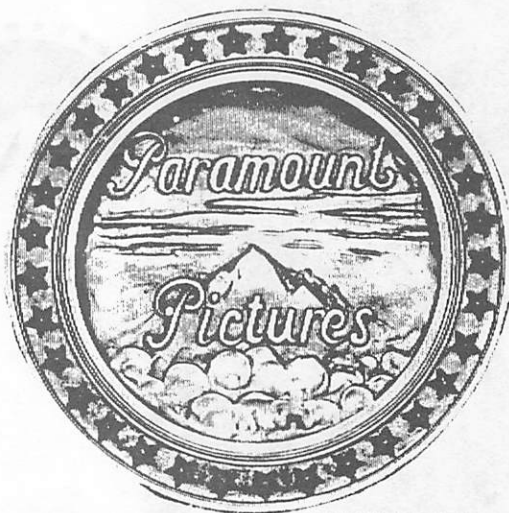


This article starts what I hope will be a series of picture tours of Bing Crosby's places of employment in and around Hollywood. This issue we'll look at Paramount Pictures, where Bing worked from 1932 until 1956--an amazing 24 years of continuous service with the same studio!

Most articles about Paramount tell the history of the company and the movies it produced but deal very briefly--if at all--with the actual physical plant. Photoplay Magazine for January, 1949 supposedly has a nice article along these lines, and I would be most appreciative if any member could supply me with a copy. For now, I hope you'll enjoy my modest effort.

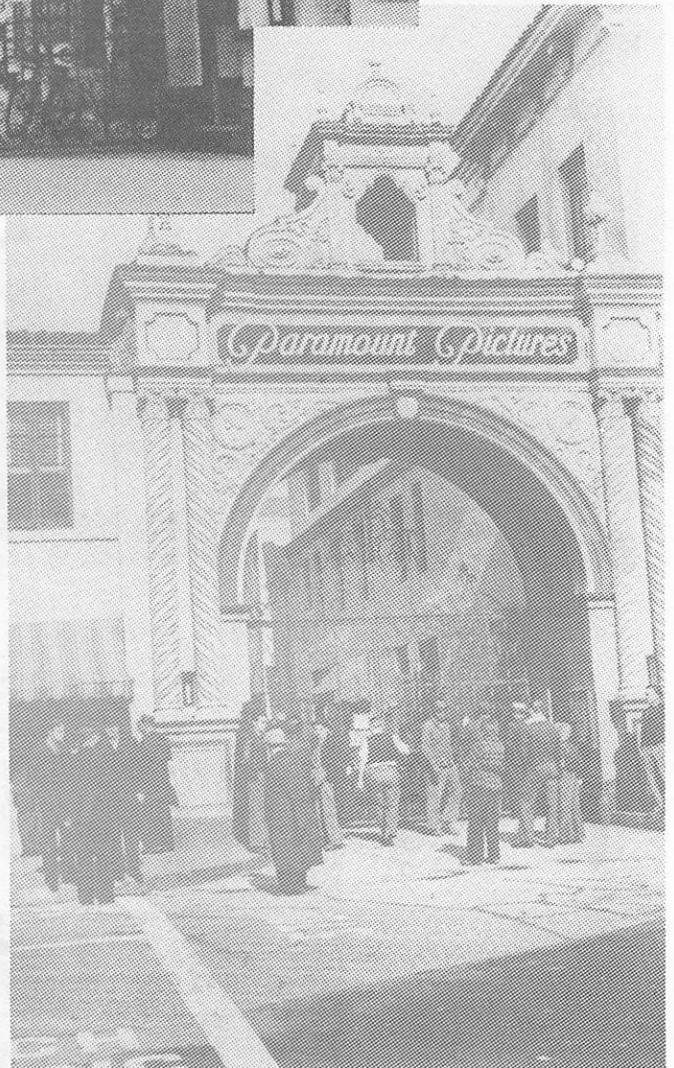
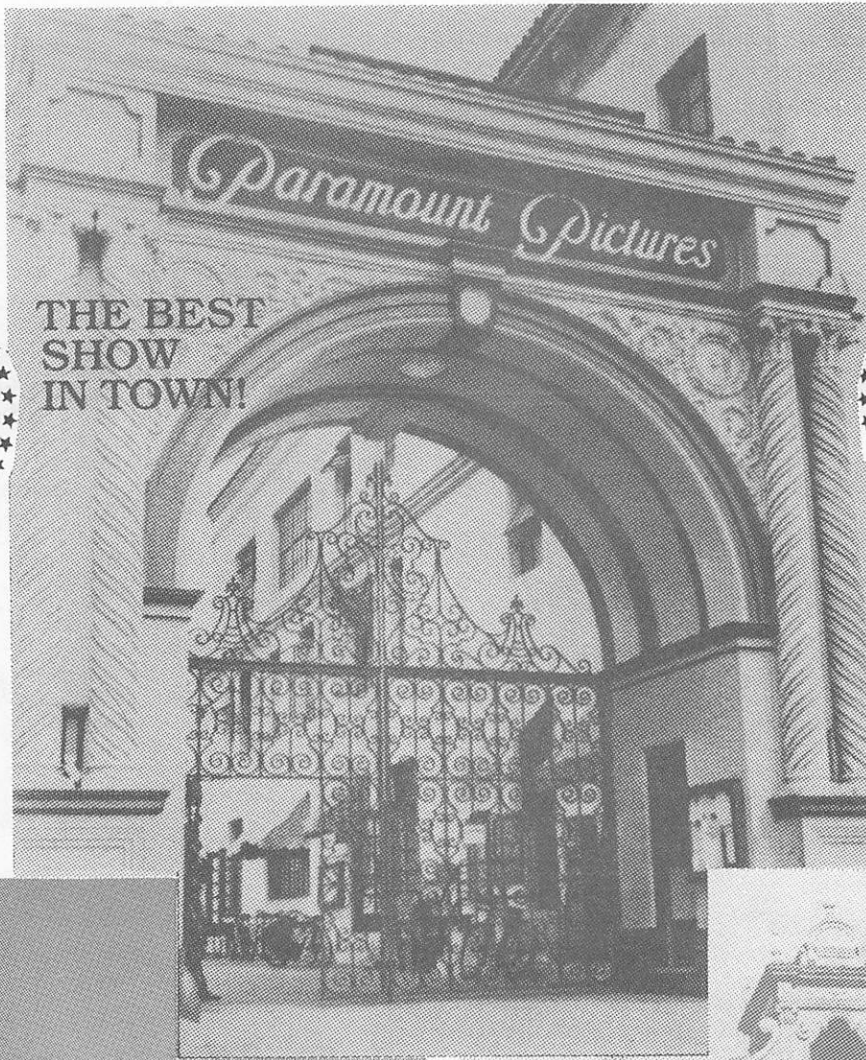


Early 30s splendour: the main administration building of the Marathon Street studios. But the Publix banner did not adorn the facade for long; in 1933, three years after assuming that name, the company was forced into receivership. By 1935, Bing Crosby and Mae West had it back in the black.

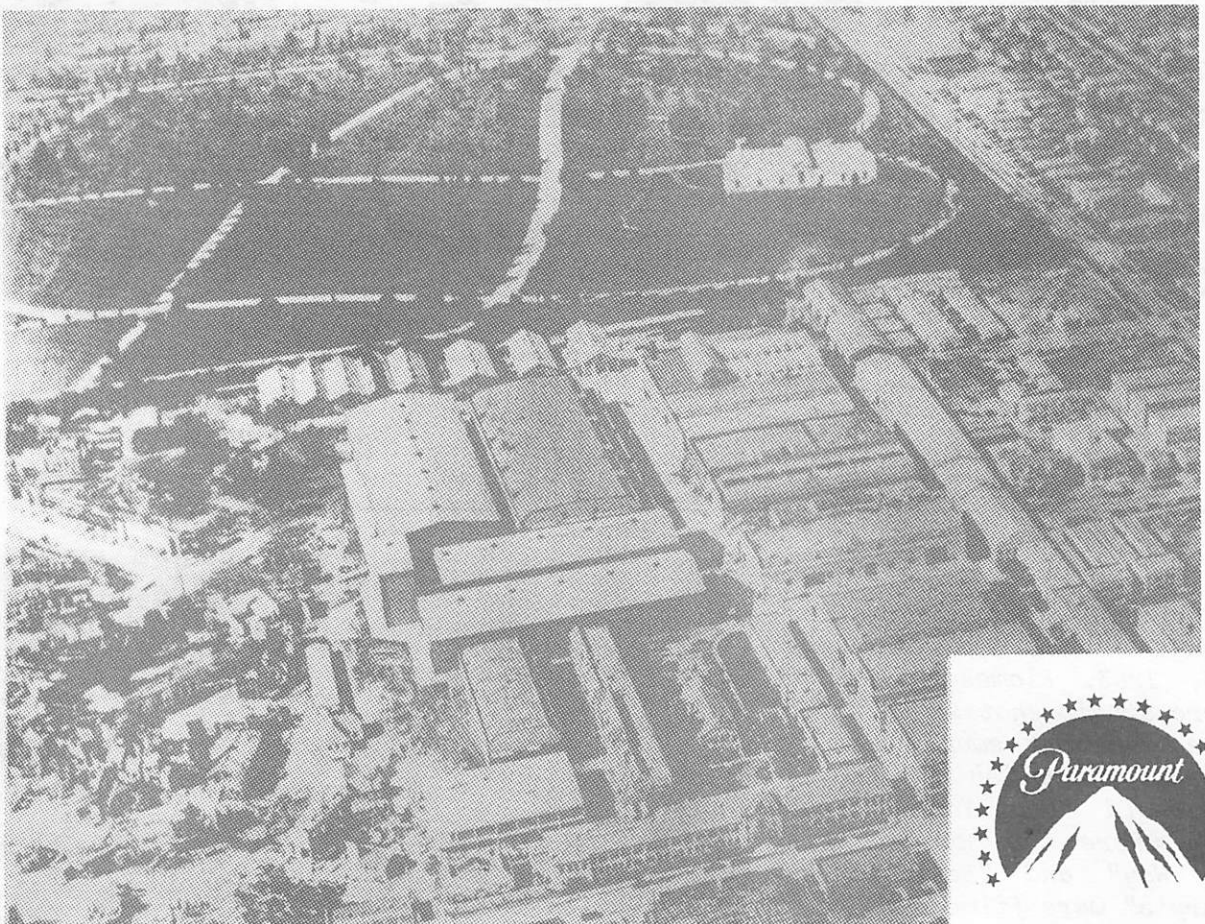
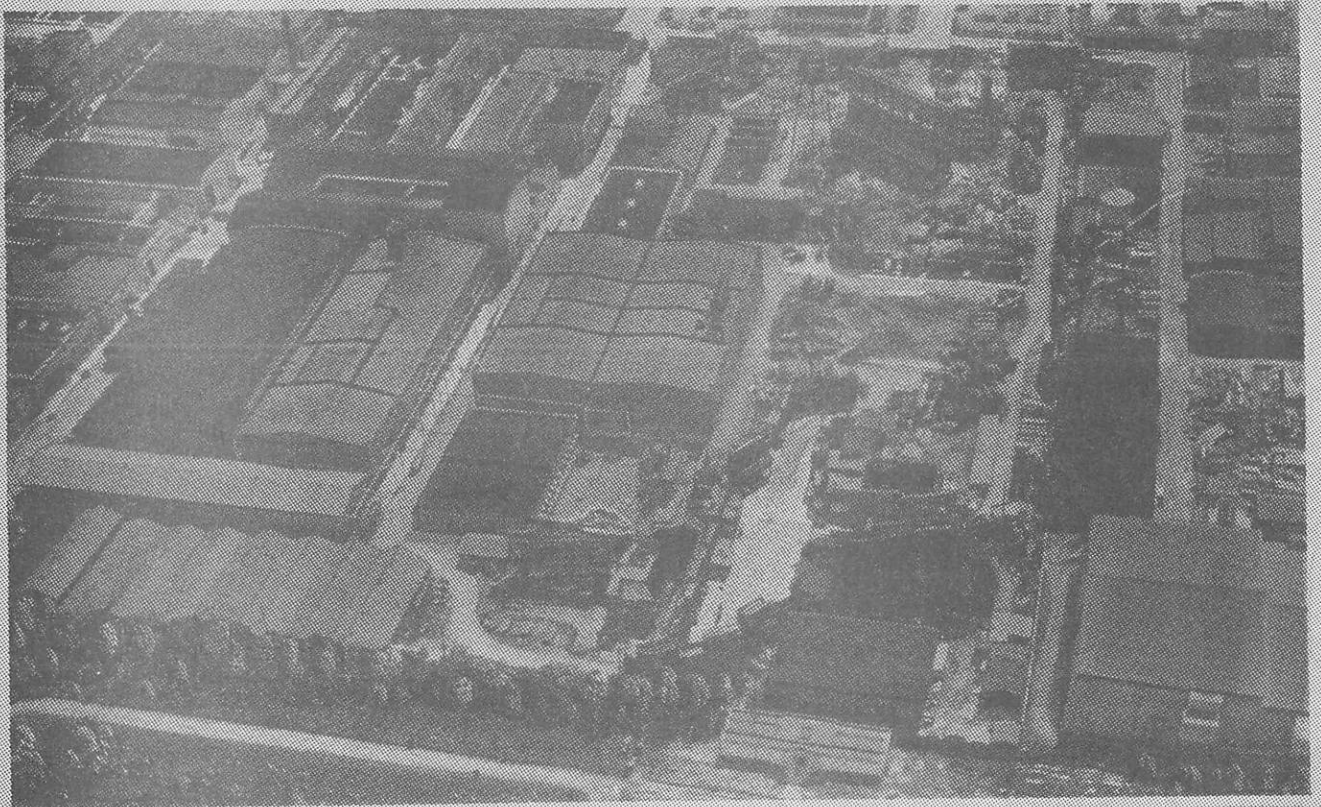




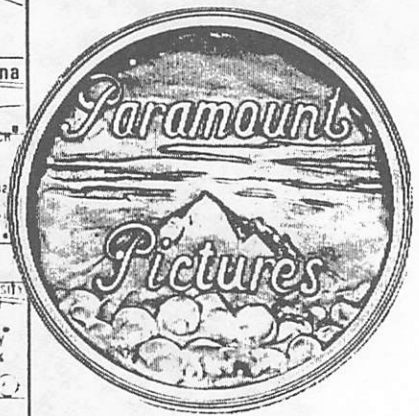
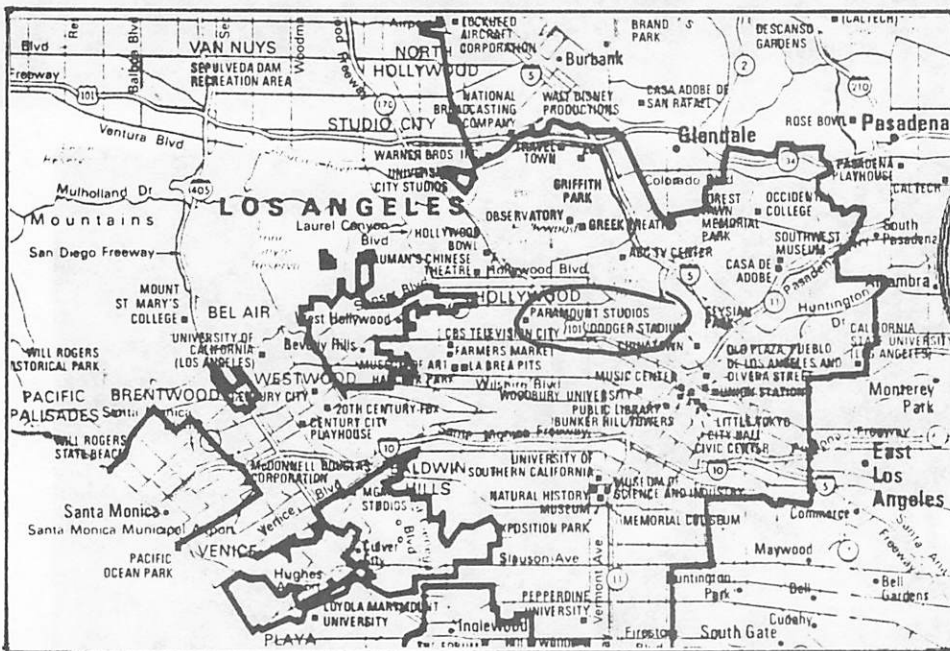
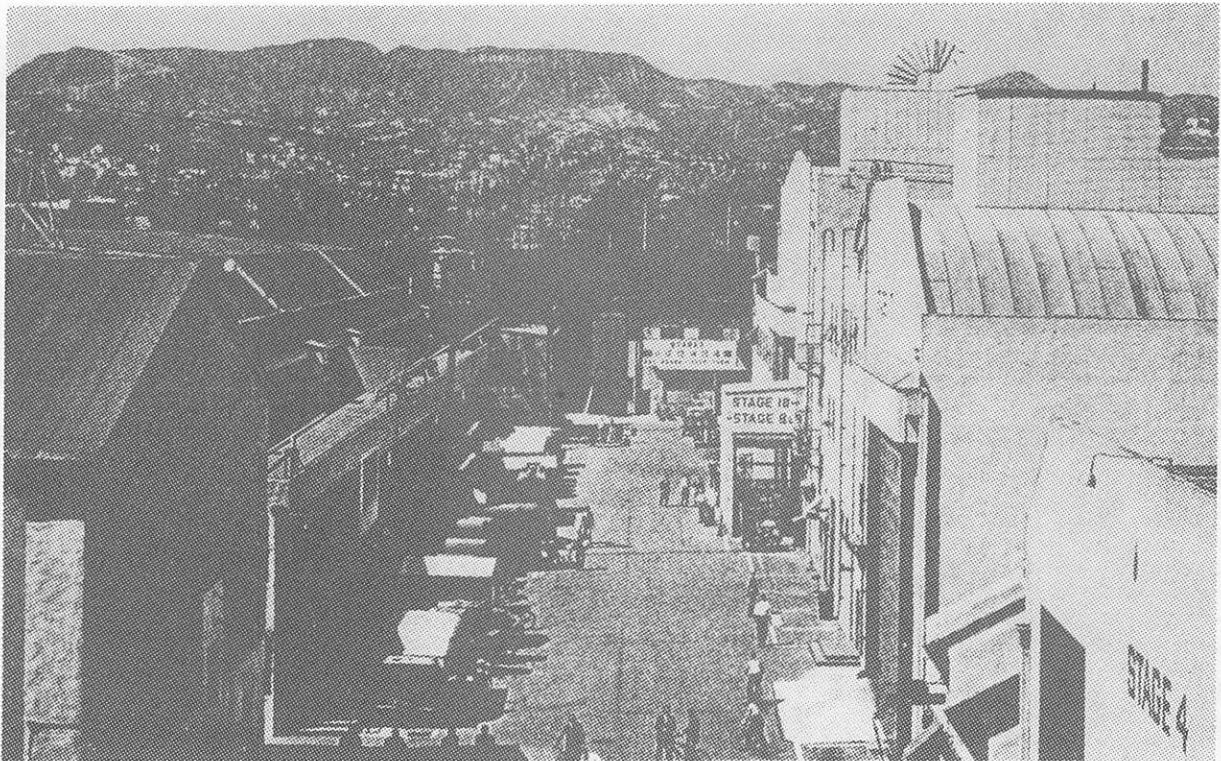
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PARAMOUNT'S STUDIOS, HOLLYWOOD, CALIFORNIA

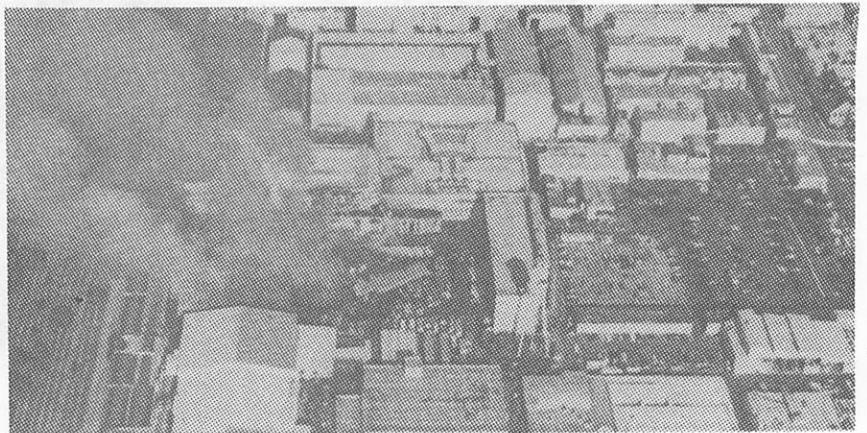


PARAMOUNT STUDIOS AS SEEN FROM THE AIR

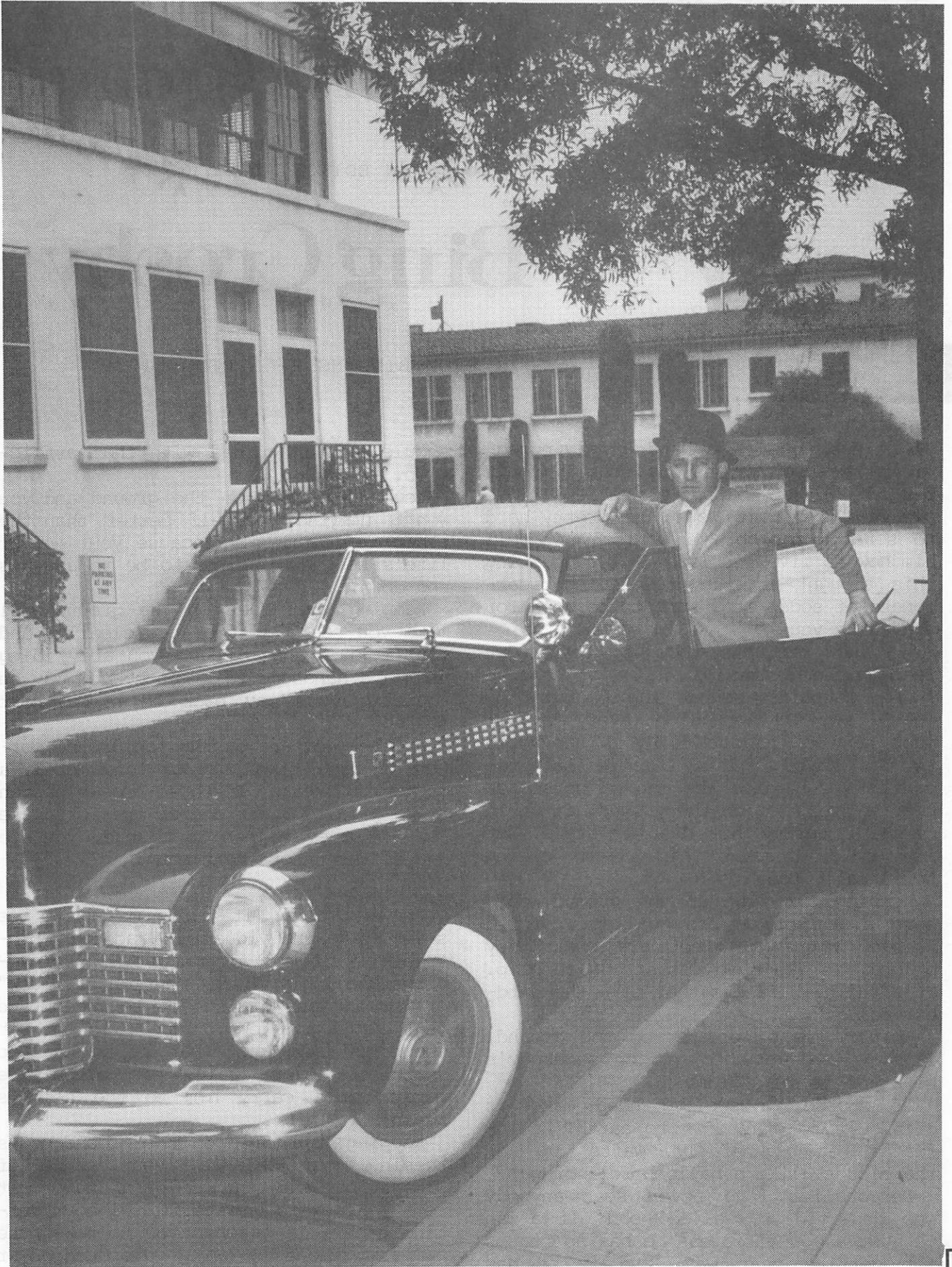


5451 Marathon St.
Hollywood, California
90038

Fire destroyed part of Paramount's back lot on August 25, 1983. Flames at the 50-acre studio shot 90 feet into the air and swept over six acres, demolishing the 56-year-old "New York Street" set where the movies "Going My Way" and "Bells of St. Mary's" were filmed.



BING ENTERING HIS CAR ON THE PARAMOUNT LOT--ADMINISTRATION BLDG. IN THE BACKGROUND



PHOTOGRAPH COURTESY OF ROBERT PASCH

Keeping Your Feet

On The Ground

✦ AN EDITORIAL BY ✦

Bing Crosby

FROM BINGANG -- SPRING, 1939



I'm not much of a hand at giving advice, because my answers usually don't fit the other fellow's problems. I've always thought it would be pretty hard to scratch another man's itch, or tell him how to live his life. But suggesting this thought is like prescribing bicarbonate of soda--it's sure to be good for what ails you.

And now for the thought: Keep your feet on the ground.

That certainly sounds simple, but from what I see all around me, every day, it must be the hardest thing in the world to do. Maybe that's because it's too confining. Imagine the man on horseback keeping his feet on the ground. It would certainly cramp his dashing style. But it would prevent him from riding for a fall, too.

Keeping our feet on the ground would save a lot of us from galloping for a tumble. When your feet are where they belong, it isn't so disastrous to slip. It's the high fliers that take the hardest falls.

When a man's foot is on the ground, it's less likely to get on somebody's neck--or in his own mouth.

Of course, a swelled head makes it difficult to stay down to earth. An inflated ego generally wafts up in the clouds--like a balloon full of gas.

Personally, I've never seen anybody who deserved a swelled head. If a man is just a conceited ass he has no reason for getting that way, and if he has really done something worthwhile he

should not be cursed with that affliction.

Keep your feet on the ground and you won't imagine yourself better than the other fellow merely because your end of life's see-saw happens to be up and his end down.

Keeping your feet on the ground will make you see a little more clearly, and you'll know that though you are riding high and handsome this month, you may be thumbing your way back to normal next month.

Whether you are on the top or the bottom is nine times out of ten, merely a matter of breaks. If those breaks happen to be good, you are one of the fortunate few. If they happen to be bad, you are one of the unfortunate many.

Knowing this, it burns me up to see some lucky individual in radio or pictures putting on airs; lifting his eyebrows knowingly at the mention of "luck" or "break" and giving you to understand that he is on top of the pile through sheer ability; and that if he had to start all over again, his simon-pure merit would carry him to the heights again.

Keeping your feet on the ground means keeping your balance, your sense of proportion--and your sense of humor. It lets you stand prosperity without getting cocky. It teaches you to take the bumps without growing discouraged or bitter.

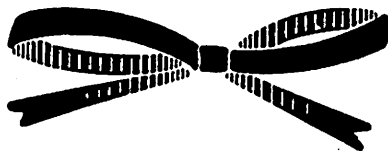
And, most important of all, it keeps old friends and makes new ones. And real friends are about the most valuable thing in life. Nobody in Hollywood or anywhere else, for that matter, can afford an attitude that loses friends and makes enemies.

The great majority of us are where we are because of breaks, and we never know how long we'll be here. In a little while we may need friends and good will desperately. These days nothing can guarantee a man's future but a lot of good will.

A vital reason for keeping your feet on the ground is that it helps you stay in touch with the average man and woman, with the everyday human that makes the world go round. It gives you a chance to really be a part of the life around you and to share the good fellowship that makes it worth while to get up in the morning. It lets you be yourself--so you won't have to put on an act to keep from tumbling off the rickety pedestal your ego and self-importance has put you on.

This sounds a bit Sunday-Schoolish, but it is true and so important. I'm going to dare to say it: keeping your feet on the ground and taking a common sense view of things shows you there is one kind of selfishness that pays. That's the selfishness of getting a big kick out of doing something for somebody. There is only one way to get full satisfaction out of anything, and that's to share it. But everybody knows that. If you don't think I'm right--try it.

Thank you, Rena Albanesi, for digging this article out of your files and sending it to BINGANG for reprinting. If any of you other members know of material similar to this, we would appreciate your sending it to us.



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- BR-135--BING CROSBY: CROSBYANA, VOL. 5. 18 selections from radio and TV.
- BR-136--BING CROSBY: CROSBYANA, VOL. 6. 19 selections from Bing's personal collection.
- BR-137--BING CROSBY: CROSBYANA, VOL. 7, SINGULARLY BING. 18 songs from 45 rpm singles and rare alternate takes.
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THE STORY OF "WHITE CHRISTMAS"



BY RICHARD HARRINGTON



WHEN HE FIRST wrote the song in 1939, Irving Berlin thought so little of it that he tossed it into a trunk. Three years later, the composer described by Jerome Kern as "Berlin is American music" pulled it out to fit into a Bing Crosby-Fred Astaire movie called "Holiday Inn." Crosby, who seldom waxed enthusiastically about any tune and who didn't want to sing the song in the first place because it might commercialize the most important day in his Catholic church, ended up singing it mellifluously: "I'm dreaming of a White Christmas/With every Christmas card I write/May your days be merry and bright/And may all your Christmases be white."

To American soldiers fighting World War II in distant lands, the song was a highly nostalgic reminder of home and the holiday season. "It happened to hit the public at a time when American boys were all over the world," Berlin once said. "People interpreted it as a song of a homesick soldier--which I hadn't written at all. A peace song became a top war song. The public read things into it I never intended. Of course, I'm thankful they did."

"White Christmas" became a pop anthem for this century, as inextricably tied to the season as "Silent Night." Crosby's version, which is almost as popular today as it was in the '40s, has sold more than 25 million copies. Overall, the song has sold 136,260,000 copies in more than 550 versions, according to Berlin's publishing company. Almost 6 million copies of sheet music have been sold. And that's in the United States and Canada only.

"Holiday Inn" had been an original idea of Berlin's, dealing with a man who opened a hotel only on holidays, preferring to farm the rest of the year. "White Christmas," of course, was one of those holidays. Crosby, who recorded the song in 18 minutes, recalled its impact during the war. "So many young people were away and they'd hear this song and it would really affect them. I sang it many times in Europe in the field for

the soldiers. They'd holler for it; they'd demand it and I'd sing it and they'd all cry. It was really sad."

Originally, the opening line had been "I'm sitting here in Beverly Hills, dreaming of a white Christmas." Berlin was loath to change the line and did so only after being convinced by Decca Records founder Jack Kapp that the line would have little meaning to the rest of the world. Crosby remembered the day Berlin first sang the song for him. "He thought it was a nice little song, or--as he said--'I have an amusing little number here.' When he demonstrates a song before a picture for the cast, director and everybody--you have to hug him to hear him. He (Berlin) has tremendous enthusiasm, but a tiny little voice and he plays a kind of broken-down piano."

"White Christmas" reappeared three years later in another Crosby-Astaire film, "Blue Skies," which was little more than an anthology of Berlin songs (30 of them, in fact). In 1954, it provided the title for the most successful Berlin picture, this time teaming Crosby and Danny Kaye. NBC paid \$1.5 million, an incredibly high figure for that era, to run it over their network once a year for three years, with an option for three more telecasts at \$700,000 a year.

And, of course, "White Christmas" was always the last thing on Crosby's specials. He seldom let anyone sing it with him; it was his song, his and Mr. Berlin's.

This article originally appeared in the December 16, 1981 issue of the Washington Post.

*May the Christmas peace
rest gently upon you
throughout the New Year*

HOW I MET BING CROSBY

BY GORD ATKINSON

ARTICLE PROVIDED BY SHELDON O'CONNELL

Gord Atkinson, today General Manager of Radio CFMO in Ottawa, Canada became a friend of Bing's the hard way. As investment analysts are inclined to say, he earned it. In World War II, Gord, a stripling of 17, and early member of the Crosby Club in Canada, went to Hollywood on a private's private mission. He hoped to meet Bing Crosby. In later years his conversations with Bing and many celebrated friends of the great singer provided the basic material for "Bing, A Voice For All Seasons," a book written by Sheldon O'Connell and published in Ireland by The Kerryman of Tralee, County Kerry. An anecdote about Gord's Hollywood meeting with Bing was intended as a Foreword to the book, but the decision was taken in consultation with Gord to use one provided by impressionist Rich Little instead. Rich is a long-time friend of the Ottawa broadcaster. A little late, folks, but hope you enjoy it! Here's Gord Atkinson straight off the literary version of the cutting room floor.

I was about 17 and had to get my parents' permission to join the Army. The war in Europe was over. The war in the Pacific was winding down. The military didn't know what to do with us, so they gave us generous chunks of leave. I headed for Hollywood with a dream, hoping to meet my idol, Bing Crosby. The bus sprayed gravel and smelled excitingly of peeled oranges as it set off on Route 66. I didn't have much money, but was in uniform, had my kit bag, my youth, enthusiasm, and determination.

Even today, over 40 years later, I still get kind of a thrill at the sight of a bus on its way south. The USO people were great to us in Hollywood. Made us feel special and welcome. And they were generous with accommodation and meals. All a serviceman had to do was stand at the side of the road, hold

up a hand and accept rides from passing motorists.

I checked studio activities at a USO bulletin board and was overjoyed to note that Bing was filming "Blue Skies" at Paramount. Sure I was excited. I had my membership card in the Crosby Club and held it as if it were a talisman. The car dropped me off at a building said to house the Crosby offices. I couldn't resist walking up to it and peering in the windows. An old gentleman stood in front with nowhere to go. He looked pleasant and idle. "How're y' doin', young fella?" I told him of my ambition to see Bing Crosby. He laughed and said he was Bing's father. Pulled clippings out of his pocket to show me. I was thunderstruck and asked for his autograph. "Naw," he said, "I'm nobody." "Sure you are," I argued, "You're Bing's father!" He signed the card, then took me into the office to arrange that I visit the Paramount lot with other service people. It all happened so fast!

Once through the gate and with a few other servicemen I got to wandering around. A very thin man came riding by on a bicycle. He smiled, waved to us and looked familiar. Fred Astaire!

Our little group made its way over to a building which was the sound stage for "Blue Skies." It didn't look like much from the outside--almost like a hangar. And it was quiet outside. Couldn't hear a thing and couldn't see a thing. It must have been break time. Certainly it was a break for us, since after about 20 minutes a side door opened and Bing stepped out into the road! He was wearing a chef's hat. I learned later he'd been doing one of the big production numbers in the film. He knew we spotted him. But he seemed very relaxed. Almost welcomed our admiring group.

To establish my credentials I drew out my membership card in the Canadian Club

Crosby and showed it to him. "HHmmmmmm. Well now ain't that somepin! You see a few of my pics up there, huh?" I asked him to autograph my card. "Sure I'd like to do that, if you don't mind." Don't mind? The whole trip had been worth it just for this moment. Bing signed and then addressed the group: "I hear that Bob Hope was up in Canada recently at the O'Keefe Center." We hummed agreement. He went on. "Aw...pretty dull stuff, huh! Pretty dull show when Hope's around." This really broke us up. It was the Crosby-Hope thing come to life. Bing making fun of Hope. Oh we just cracked up, just loved it. A bell sounded. It was the soundstage calling the performers back to their places. "Sorry, boys," said Bing, "Gotta go back to work, pay the rent. Enjoy yourselves." And then he was gone.

Two days later I discovered to my horror that I had lost my precious card with Bing's signature on it. I bought an autograph book and made another attempt to see Bing, but there was a carpenter's strike. No outsiders were allowed. Only a sailor and I were at the entrance, hoping to get a glimpse of performers going through, but it wasn't very exciting. A chauffeured limousine rolled up, an older man got out, went around to the back and began stacking up parcels. It was hard to see his face. The sailor said, "Hey, that's Cecil B. DeMille." "It can't be," I argued. "Cecil B. DeMille doesn't carry parcels!" But it was. I ran over to him to ask if I could help. "No, thanks really, but I can manage. Out here to visit the studios, are you?" I told him how we'd travelled this great distance only to find that we couldn't get in because of a strike. "Come along with me," he said and took us through a separate entrance. At the time many of the studios were renting sound stages from each other, and it wasn't uncommon to find the head of one studio on the lot of another. Cecil B. had a secretary there as well. He asked her to look after issuing us with a visitor's pass that would give us relatively free movement. I should add that when we spotted Cecil B. DeMille, other servicemen who'd been hovering on the edges were quick to join our group.

There was much excitement on the lot that day. It was said that Japan's defeat was imminent. That it could and

would happen that day. One could sense a kind of party atmosphere starting to build. I broke away from the group and with the advantage of knowing the general area and the stage where Bing was working I again made a try for it. Although this may read a little quickly, it took a fair amount of time, of waiting, hoping and listening to locate Bing. But locate him I did. It was late in the afternoon when I saw him talking to a few studio people. I rushed up, then stopped, so others could finish their conversation without my interruption. I was obviously agitated. Years later, when I knew Bing well, I learned of his phenomenal memory. Then I wasn't aware of it. On that first meeting with Bing, as part of the service group, I'd been wearing battledress, a very heavy, dark green serge. This day I wore my summer weight issue of light tan. There was a pause in the conversation. I'd been jumping from one foot to another. "I lost it! Bing, I lost it!" Bing glanced at me. "Lost your heavy uniform?" "No! that card you signed for me. Your autograph. Maybe somebody took it. I dunno. I feel terrible about it." The studio people strolled away involved in other conversation. "Well, now, that's a pretty serious matter. To lose something like that." He was joking, but I wasn't. "Tell you what," he said, "C'mon over to the dressing room and I'll rustle up a pen. You're Gord from Canada, aren't you?" He actually knew me!

The dressing room was well-furnished--comfortable chairs with, I think, chintz covering. Bing motioned me to one, took out his pipe and--this really surprised me--used old-fashioned wooden matches. He flicked one alight with a thumb nail! We used to call those matches "married man's matches" because married men took them from home. Sort of a small point, but it intrigued me. "People at home are never gonna believe this. Never!" I marvelled. "Ah, sure they will. Tell you what. Spend the afternoon going around the sound stages and drop back here around five. We'll have a picture taken, that'll prove it." He laughed again. Then he talked about the limited number of recordings that had been made because of supplies rationing. Some had been recorded but held in reserve until the war was over. I told him that in

Canada many stations weren't playing his records because of the belief that there was a ban on them, and that by playing them on radio retailers felt that listeners wouldn't need to buy them. This surprised and dismayed Bing. He told me to write to Everett and report this. I really felt involved! Later, I did just that. I visited Decca offices in Canada, and armed with a letter from Bing, was instrumental in having the non-existent ban lifted.

But it was getting late. Bing left and I made the rounds of sound stages, meeting Alan Ladd and his wife Sue and many other celebrated performers who were always kind to a young fellow in uniform. Work slowed and stopped that day with confirmation that the war in the Pacific was over. Partying began in earnest as workers downed tools, sets cleared, and there was a mass exodus through the Paramount gates. I returned to Bing's dressing room area, but there wasn't a soul around. I kicked at a few pebbles and strolled about. The afternoon came and went. It was after 5 p.m. I believed that Bing had taken off with the others to celebrate.

After a time, scuffling along, hands in pockets, I too made my way toward the main gate. The place looked like a deserted set! I heard a shout and looked back to see Bing calling and waving to me. He had a photographer with him. "Hey, c'mon, hurry back," he shouted. "These guys are hard to find and hang on to!" We stood outside his dressing room for the photo session. Across the street a wartime scene of devastation had been created for some film effect. Just as the photographer was about to take our picture, Bing pointed to the disaster across the street with his pipe stem. "Ah...they've redecorated Bob Hope's dressing room." Needless to say it led to a happy, relaxed photo. We said goodbye. I watched Bing head off one way and followed his solitary figure until he reached the end of the street. He must have known I was watching. As he reached it, he turned, waved again, then disappeared. My Hollywood adventure continued that night with music and dancing at the Stage Door Canteen, where I managed to step on the toes of ever-smiling actresses whose faces were known to me and the rest of the world. A great experience!

Gord Atkinson never dreamed that many years later he would become a prize-winning radio producer through a series of talks with Bing and interviews with 30 others, "The Crosby Years," a radio series of interviews and music which is still in syndication.

And that the series would find both Bing and Gordon accepting achievement awards on the same stage. Or that at a memorable ceremony at Gonzaga University in the 80's Gord would appear as master of ceremonies at the unveiling of Bing's statue on the grounds of Bing's alma mater. Nor could he imagine having the opportunity one day to share these reflections with readers of BINGANG.

I REMEMBER BING

By Herb Brady

Hey, Bingang, let's start a column about "I Remember Bing."

I would like to read from other members how they feel about and remember Bing. Though I never met him, I have always felt that Bing was a personal friend of mine. I have heard others make this statement. I am of the opinion that this feeling holds true the world over by all who admired him. Bing must have sensed this, and this is the reason that all he did in his profession was as perfect as humanly possible. My personal feelings go back to the thirties when I heard him sing "Beautiful Girl," and my appreciation of him has grown ever since.

Books could be written about his wonderful voice and how he could make a song sound good, just like a good song should. The way he could express certain words in a song made the whole song outstanding. The same could be written about his personality, acting ability, looks, and the effect, which was and still is positive, on people the world over. Watching a picture of Bing's always made me want to be a better person and treat others the way I'd like to be treated. I'd wager that so many others have experienced the same.

When I think of the human faults Bing could have had, I have to say, his human faults were small compared to all the goodness he gave to the world. He, through his profession, helped so many.

A PERMANENT 'SENTIMENTAL JOURNEY'



BY RICHARD D. SMITH

HEREDITY or environment? What causes a young man to reject rock and forsake psychedelia to embrace crooners, swooners, and early TV and radio?

Maybe it was his childhood exposure to a great aunt's Victrola.

"It was in the attic of our vacation home in upstate New York," recalled Kevin Doherty, 33-year-old host of "Sentimental Journey" on WWFM-89.1. "When I was a kid, it was always, 'Let's get it down for Kevin.'"

Or maybe it was the stories learned at Grandma's knee. "I was fortunate enough to have a set of great-grandparents and great-aunts and uncles who lived into their early 90's. They would always be talking about 'the good old days,' about Eddie Cantor, Al Jolson and vaudeville. It was a kind of living, oral history that I got first-hand."

He also got several hundred old 78 records from the hands of an uncle. Young Kevin proceeded to spend much of his adolescence expanding the collection into thousands of items. "Although Elvis and the Beatles were happening, I managed to escape it," he smiled.

By the time the Long Island native moved to New Jersey in 1983, his reputation as a nostalgia buff was well-established. He was asked to do a tribute to Bing Crosby on WWFM, West Windsor, and the station's John Dennett enlisted him as co-host and vacation replacement for the "Beat of the Big Bands" program. In February 1986, WWFM had an opening, and Kevin Doherty was off on his own "Sentimental Journey."

When not waxing nostalgic or spinning nostalgic waxes, Mr. Doherty is a communications consultant in public relations and broadcasting. He was working with the Museum of Broadcasting in New York when "Tonight Show" pioneer Jack Paar did two live performances there. He later served as research consultant for the NBC special "Jack Paar Comes Home."

Another childhood fascination fathered an adult reality. Kevin Doherty, you see, was weaned on radio day memories, but he cut his teeth on early television.

"When the other kids were watching Captain Kangaroo in the morning, I was watching Dave Garroway and J. Fred Muggs," he said proudly. "Then at 11 o'clock at night, I'd sneak down to watch the "Tonight Show" with Jack Paar."

When Mr. Doherty needed a name and theme song for his program on WWFM, "Sentimental Journey" was a natural choice. The original 1945 recording, by Les Brown and His Band of Renown (Doris Day, featured vocalist) evokes the feelings of the big band era. And it was Dave Garroway's theme on radio and on the "Today Show."

Mr. Doherty features a broad range of music and memories from the 1920s through the early 1950s. He also plays newer records by singers from the era, such as Frank Sinatra and Perry Como.

But Bing Crosby is number one on Kevin Doherty's personal hit parade. For Mr. Doherty, Crosby was not just another pretty voice.

"He was so diverse. He was able to sing probably any kind of music--hot jazz, which he started with in the late '20s; crooning, which he popularized; cowboy music, which he later became involved in. He popularized Hawaiian music in this country, too. He even recorded very serious religious music, which was well-received by his fans.

"Crosby was the first featured vocalist with the Paul Whiteman Orchestra. He was the first vocalist who became a personality. Before then, vocalists wouldn't get credit. The record label would just read 'with vocal refrain.'"

"There are people who did not grow up in the big band era who are very interested in the music and the times," he grinned. "I happen to be one of them."

This article originally appeared in the "Time Off" section of the September 2, 1987 issue of *The Hillsborough (N.J.) Beacon*. It has been condensed for reprinting in BINGANG.

Thanks, Nancy Pernini, for sending it on to BINGANG.



THE CROSBY- CLOONEY SHOW

BING'S MOST PROLIFIC
NETWORK RADIO PROGRAM

PART TWO

BY RUSS RULLMAN

Only the magic of tape made possible the Crosby-Clooney show, which was broadcast on CBS radio five days a week, Monday through Friday, for 135 weeks straight without a break from February 28, 1960 through September 28, 1962.

Bing was a pioneer of broadcast tape, and up to 1960 had amassed a huge quantity of tape recordings from various radio programs--from the Philco, Chesterfield and General Electric series, then the 15-minute evening programs logged as "The Bing Crosby Show," and into a curious little five-minute program which was half-and-half: one song and one commercial, called the "Ford Road Shows." These programs started on the air September 2, 1957, and circulated for a couple of years, to be followed by the final effort, the Crosby-Clooney 20-minute daytime program.

Following the conclusion of the General Electric shows in 1954, Bing retrenched. Radio could no longer support a lavish ensemble of 22 top musicians headed by John Scott Trotter, and Bing adamantly refused to consider a TV series, which would put him back on the live-show treadmill. So, starting with his album "A Musical Autobiography" in 1954 it was Bing with Buddy Cole at the piano; Nick Fatool, percussions; Vince Terry, strings; and Don Whittaker, bass. This combo could sound a lot bigger than it was; they even took vocal choruses when the occasion called for

it, and Fatool had a collection of bells, chimes, and other effects which were worked into the arrangements.

So, when Bing took on the Crosby-Clooney assignment, he was well-stocked with pre-taped program material. In addition, Rosemary Clooney had her own show on CBS, also using the Cole combo. Many of her tapes were spliced into the programs, since she and Bing shared the solos equally. Then Buddy and his group came in for some of the spotlight with instrumental numbers. Buddy made extensive use of his electric organ, which was a novelty at the time but has become dated. Wish Buddy had stuck with the piano!

Unfortunately, it is impossible to put dates on the taping of many of the tracks used on these shows. Some went back to the mid-fifties. Others were lifted from the Ford show; still more were retaped and there were some new ones cut, as revealed by the tapes of recording sessions in the 60's. Sometimes Bing sang with the whole ensemble in the studio; but there were also tracks Bing made with a bell tone, the combo's music to be laid in later. Bing and Rosemary made a string of fine duets together, which were used over and over.

Everything had to come together on Murdo McKenzie's splicing table, where the elements were balanced and laced together with topical comments by Bing,

Rosie, and Ken Carpenter. A truly professional job!

And now for the song titles. I wish I could say that the contents of every program on this series are known; unfortunately, about 18 percent of the shows, some 125 of the 675, have not been found. Until they come to light, we'll have to be content with the 210 titles on the following list. They include Bing's solos and his duets with Rosemary Clooney--no Clooney solos or Buddy Cole numbers. And none of the commercial LP's that Bing occasionally slipped into a show for a free plug. What, you say? Only 210 different titles out of 550 shows? Yep, that's right; Bing repeated his songs a number of times. So did Clooney; so did Cole. If you, fellow collector, have a few gems not on this list in your collection, won't you send me the details? If possible, the program number and date along with information about the performance. We'll add them to this master list. Write Russ Rullman, 159 S. Mansfield Ave., Los Angeles, CA 90036, USA. Now, here's the list:

BING CROSBY'S SOLOS AND DUETS
FROM THE CROSBY-CLOONEY SHOW
1960-1962

AIN'T MISBEHAVIN'. 4-15-60. #35 program. Bing with Buddy Cole & Trio.
AIN'T WE GOT FUN? 7-4-60. #91 program. Bing and Rosie duet.
ALABAMA BOUND. 3-16-60. #13 program. Bing with Buddy Cole & Trio.
ALL THE TIME. 12-8-60. #204 program. Bing with Buddy Cole & Trio.
ALL THE WAY. 12-12-60. #206 program. Bing with Buddy Cole & Trio.
ALL THROUGH THE NIGHT. 9-27-60. #152 program. Bing with Buddy Cole & Trio.
ALWAYS TOGETHER. 9-28-62. #675 program. Bing with Buddy Cole & Trio.
AMONG MY SOUVENIRS. 4-13-60. #33 program. Bing with Buddy Cole & Trio.
ANY TOWN IS PARIS WHEN YOU'RE YOUNG. 8-24-61. #389 program. From Bing & Rosie duet medley.
ANYONE CAN FALL IN LOVE. 5-2-60. #46 program. Bing with Buddy Cole & Trio.
ANYTHING GOES. 5-23-60. #61 program. Bing with Buddy Cole & Trio.
ANYTHING YOU CAN DO, I CAN DO BETTER. 9-1-61. #395 program. Bing and Rosie duet.

APRIL IN PARIS. 8-24-61. #389 program. Bing & Rosie sing a few bars.
ARRIVIDERCI, ROMA. 4-11-60. #31 program. Bing with Buddy Cole & Trio.
AS LONG AS I LIVE. 12-30-60. #220 program. Bing with Buddy Cole & Trio.
AS TIME GOES BY. 9-1-61. #395 program. From Bing & Rosie duet medley.
AT SUNDOWN. 4-22-60. #40 program. Bing with Buddy Cole & Trio.
AVALON. 4-20-60. #38 program. Bing with Buddy Cole & Trio.
AVALON TOWN. 3-22-60. #17 program. Bing with Buddy Cole & Trio.
BACK IN YOUR OWN BACK YARD. 7-18-60. #101 program. Bing with Buddy Cole & Trio.
BECAUSE. 4-14-61. #295 program. Bing with Buddy Cole & Trio.
BLUE STAR. 1-23-61. #236 program. Bing with Buddy Cole & Trio.
BORN TO BE WITH YOU. 11-2-60. #178 program. Bing with Buddy Cole & Trio.
BORRACHITA. 10-4-60. #156 program. Bing with Buddy Cole & Trio.
BREEZIN' ALONG WITH THE BREEZE. 7-6-60. #93 program. Bing with Buddy Cole & Trio.
BUTTON UP YOUR OVERCOAT. 12-26-60. #216 program. Bing with Buddy Cole & Trio.
CAROLINA IN THE MORNING. 9-20-60. #147 program. Bing with Buddy Cole & Trio.
CATCH A FALLING STAR. 6-9-60. #74 program. Bing with Buddy Cole & Trio.
CHANCES ARE. 10-24-60. #171 program. Bing with Buddy Cole & Trio.
CHEE CHEE O CHEE (LITTLE BIRD) 9-19-60. #146 program. Bing with Buddy Cole & Trio.
CHEEK TO CHEEK. 8-24-60. #128 program. Bing with Buddy Cole & Trio.
CHERRY PINK AND APPLE BLOSSOM WHITE. 8-29-60. #131 program. Bing with Buddy Cole & Trio.
CHICAGO. 4-1-60. #25 program. Bing with Buddy Cole & Trio.
CHINATOWN, MY CHINATOWN. 3-30-60. #23 program. Bing with Buddy Cole & Trio.
CHURCH BELLS. 4-1-60. #25 program. Bing with Buddy Cole & Trio.
COCKTAILS FOR TWO. 5-19-60. #59 program. Bing with Buddy Cole & Trio.
COME RAIN OR COME SHINE. 4-22-60. #40 program. Bing with Buddy Cole & Trio.
COUNT YOUR BLESSINGS. 3-24-60. #19 program. Bing with Buddy Cole & Trio.
CRAZY RHYTHM. 3-14-60. #11 program. Bing with Buddy Cole & Trio.
DARK MOON. 7-29-60. #110 program. Bing with Buddy Cole & Trio.

DARLING, JE VOUS AIME BEAUCOUP. 3-10-60. #9 program. Bing with Buddy Cole & Trio.

'DEED I DO. 4-14-60. #34 program. Bing with Buddy Cole & Trio.

DID YOUR MOTHER COME FROM IRELAND? 3-15-60. #12 program. Bing with Buddy Cole & Trio.

DO NOTHING 'TIL YOU HEAR FROM ME. 5-10-60. #52 program. Bing with Buddy Cole & Trio.

DOMANI. 7-6-60. #93 program. Bing with Buddy Cole & Trio.

DON'T BLAME ME. 9-12-60. #141 program. Bing with Buddy Cole & Trio.

DON'T GET AROUND MUCH ANYMORE. 8-22-60. #126 program. Bing with Buddy Cole & Trio.

DON'T TAKE YOUR LOVE FROM ME. 6-23-60. #84 program. Bing with Buddy Cole & Trio.

DON'T WORRY ABOUT TOMORROW (SHOW THEME SONG) 7-13-60. #98 program. Bing & Rosie duet.

FALLING IN LOVE IS WONDERFUL. 7-8-60. #95 program. Bing & Rosie duet.

FINE AND DANDY. 4-18-60. #36 program. Bing with Buddy Cole & Trio.

FLORES NEGRAS (YOU'RE THE MOMENT OF A LIFETIME) 9-2-60. #135 program. Bing with Buddy Cole & Trio.

FROM THIS MOMENT ON. 6-24-60. #85 program. Bing with Buddy Cole & Trio.

GEORGIA ON MY MIND. 5-4-60. #48 program. Bing with Buddy Cole & Trio.

GET HAPPY. 5-4-60. #48 program. Bing with Buddy Cole & Trio.

GET ME TO THE CHURCH ON TIME. 6-30-60. #89 program. Bing with Buddy Cole & Trio.

GIGI. 3-9-60. #8 program. Bing with Buddy Cole & Trio.

GIMME A LITTLE KISS. 9-22-61. #410 program. From Bing and Rosie duet medley.

GOODNIGHT, MY SOMEONE. 1-15-62. #491 program. Bing and Rosie duet.

GOODNIGHT, SWEET DREAMS, MARY LOU. 4-19-60. #37 program. Bing with Buddy Cole & Trio.

GYPSY IN MY SOUL. 3-7-60. #6 program. Bing with Buddy Cole & Trio.

HEARTACHES BY THE NUMBER. 3-18-60. #15 program. Bing with Buddy Cole & Trio.

HEY, LOOK ME OVER. 1-2-62. #481 program. Bing and Rosie duet.

HONEYSUCKLE ROSE. 7-27-60. #108 program. Bing with Buddy Cole & Trio.

HOW ABOUT YOU? 7-19-60. #101 program. Bing with Buddy Cole & Trio.

HOW AM I TO KNOW? 3-30-60. #23 program. Bing with Buddy Cole & Trio.

HOW LONG HAS THIS BEEN GOING ON? 10-4-60. #180 program. Bing with Buddy Cole & Trio.

I ALMOST LOST MY MIND. 3-6-61. #266 program. Bing with Buddy Cole & Trio.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME. 8-16-60. #122 program. Bing with Buddy Cole & Trio.

I CAN'T GET STARTED. 11-1-61. #438 program. Bing with Buddy Cole & Trio.

I FEEL A SONG COMING ON. 10-7-60. #160 program. Bing with Buddy Cole & Trio.

I GET A KICK OUT OF YOU. 5-3-60. #47 program. Bing with Buddy Cole & Trio.

I GUESS I'LL HAVE TO CHANGE MY PLAN. 6-15-60. #78 program. Bing with Buddy Cole & Trio.

I LET A SONG GO OUT OF MY HEART. 6-20-60. #81 program. Bing with Buddy Cole & Trio.

I MAY BE WRONG. 3-11-60. #10 program. Bing and Rosie duet.

I NEED YOUR LOVE. 1-18-61. #233 program. Bing with Buddy Cole & Trio.

I SEE YOUR FACE BEFORE ME. 6-7-60. #72 program. Bing with Buddy Cole & Trio.

I WANT TO BE HAPPY. 5-16-60. #56 program. Bing with Buddy Cole & Trio.

I'LL NEVER SAY "NEVER AGAIN" AGAIN. 9-15-60. #144 program. Bing with Buddy Cole & Trio.

I'LL REMEMBER TODAY. 8-10-60. #118 program. Bing with Buddy Cole & Trio.

I'M A FOOL TO CARE. 12-9-60. #205 program. Bing with Buddy Cole & Trio.

I'M CONFESSIN'. 9-1-60. #134 program. Bing with Buddy Cole & Trio.

I'M YOURS. 12-7-60. #203 program. Bing with Buddy Cole & Trio.

I'VE GOT A CRUSH ON YOU. 5-12-60. #54 program. Bing with Buddy Cole & Trio.

I'VE GOT MY LOVE TO KEEP ME WARM. 3-23-60. #18 program. Bing with Buddy Cole & Trio.

IF I COULD BE WITH YOU. 8-15-60. #121 program. Bing with Buddy Cole & Trio.

IF I MAY. 7-30-62. #631 program. Bing with Buddy Cole & Trio.

IF YOU CAN DREAM. 3-2-61. #264 program. Bing with Buddy Cole & Trio.

IN A LITTLE SPANISH TOWN. 3-4-60. #5 program. Bing with Buddy Cole & Trio.

ISLE OF CAPRI (Not from the commercial LP) 9-22-60. #149 program. Bing with Buddy Cole & Trio.

ISN'T THIS A LOVELY DAY? 7-7-60. #94 program. Bing and Rosie duet.

IT HAPPENED IN MONTERREY. 4-21-60. #39 program. Bing with Buddy Cole & Trio.
 IT'S A MOST UNUSUAL DAY. 3-21-60. #16 program. Bing with Buddy Cole & Trio.
 IT'S ALL RIGHT WITH ME. 11-18-60. #190 program. Bing with Buddy Cole & Trio.
 IT'S ALMOST LIKE BEING IN LOVE. 10-13-60. #164 program. Bing with Buddy Cole & Trio.
 IT'S BEEN A LONG, LONG TIME. 8-25-61. #390 program. Bing and Rosie duet.
 IT'S NOT FOR ME TO SAY. 1-10-61. #227 program. Bing with Buddy Cole & Trio.
 JEANNINE, I DREAM OF LILAC TIME. 1-4-61. #223 program. Bing with Buddy Cole & Trio.
 JUST A BABY'S PRAYER AT TWILIGHT. 4-6-61. #289 program. Bing with Buddy Cole & Trio.
 JUST YOU, JUST ME. 5-25-60. #63 program. Bing with Buddy Cole & Trio.
 KEEP IT GAY. 4-5-60. #27 program. Bing with Buddy Cole & Trio.
 KEEPING OUT OF MISCHIEF NOW. 5-16-60. #79 program. Bing with Buddy Cole & Trio.
 KING'S SERENADE. 9-21-61. #409 program. Bing with Buddy Cole & Trio.
 L'AMOUR, TOUJOURS, L'AMOUR. 7-5-60. #92 program. Bing with Buddy Cole & Trio.
 LET'S CALL THE WHOLE THING OFF. 7-15-60. #100 program. Bing and Rosie duet.
 LET'S PUT OUT THE LIGHTS. 7-22-60. #105 program. Bing and Rosie duet.
 LET'S TAKE A WALK AROUND THE BLOCK. 7-12-60. #97 program. Bing & Rosie duet.
 LIFE IS JUST A BOWL OF CHERRIES. 9-22-61. #410 program. From Bing and Rosie duet medley.
 LITTLE GRASS SHACK. 9-1-61. #395 program. Bing with Buddy Cole & Trio.
 LITTLE MAN, YOU'VE HAD A BUSY DAY. 8-25-60. #129 program. Bing with Buddy Cole & Trio.
 LONG, LONG TRAIL. 9-5-61. #397 program. Bing and Rosie duet.
 LOOK AT ME NOW. 4-29-60. #45 program. Bing with Buddy Cole & Trio.
 LOVE AND MARRIAGE. 4-4-60. #26 program. Bing with Buddy Cole & Trio.
 LOVE IS A MANY-SPLENDORED THING. 8-25-60. #129 program. Bing with Buddy Cole and Trio.
 LOVE IS THE SWEETEST THING. 3-21-61. #277 program. Bing with Buddy Cole & Trio.
 LOVE ME OR LEAVE ME. 10-20-60. #169 program. Bing with Buddy Cole & Trio.
 LOVE'S OLD SWEET SONG. 4-26-60. #42 program. Bing with Buddy Cole & Trio.

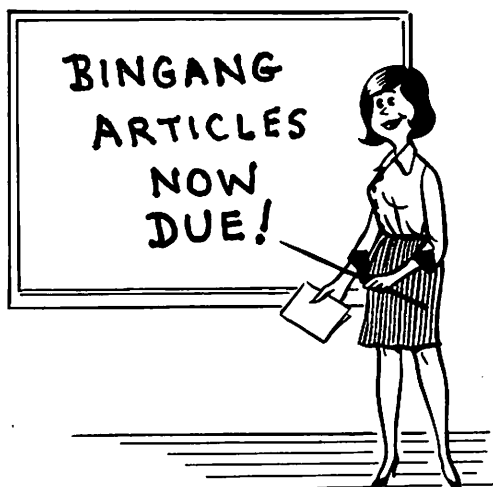
LULLABY OF BROADWAY. 4-20-60. #38 program. Bing with Buddy Cole & Trio.
 MAGIC MOMENTS. 10-22-60. #192 program. Bing with Buddy Cole & Trio.
 MANDY. 2-10-61. #250 program. Bing with Buddy Cole & Trio.
 MANHATTAN. 3-16-60. #13 program. Bing with Buddy Cole & Trio.
 MEDLEY (IT'S BEEN A LONG, LONG TIME; LIFE IS JUST A BOWL OF CHERRIES; GIMME A LITTLE KISS--also listed individually). 9-22-61. #410 program. Bing and Rosie duet.
 MEDLEY (SEPTEMBER SONG; AS TIME GOES BY; 'TIL WE MEET AGAIN--also listed individually). 9-1-61. #395 program. Bing and Rosie duet.
 MEDLEY (MOON OVER MIAMI; MEET ME TONIGHT IN DREAMLAND; LONG, LONG TRAIL--also listed individually). 9-5-61. #397 program. Bing and Rosie duet.
 MEET ME TONIGHT IN DREAMLAND. 9-5-61. #397 program. Bing and Rosie duet.
 MERCI BEAUCOUP. 1-16-61. #231 program. Bing with Buddy Cole & Trio.
 MISTY. 3-10-60. #9 program. Bing with Buddy Cole & Trio.
 MOON OVER MIAMI. 9-5-61. #397 program. Bing and Rosie duet.
 MOONGLOW. 4-18-60. #36 program. Bing with Buddy Cole & Trio.
 MORE THAN YOU KNOW. 4-18-61. #297 program. Bing with Buddy Cole & Trio.
 MY BLUE HEAVEN. 4-7-60. #29 program. Bing with Buddy Cole & Trio.
 MY FUNNY VALENTINE. 9-22-60. #149 program. Bing with Buddy Cole & Trio.
 MY HEART STOOD STILL. 8-15-60. #121 program. Bing with Buddy Cole & Trio.
 MY, HOW THE TIME GOES BY. 5-24-60. #62 program. Bing with Buddy Cole & Trio.
 MY IDEAL. 1-24-61. #237 program. Bing with Buddy Cole & Trio.
 MY OWN TRUE LOVE. 3-15-60. #12 program. Bing with Buddy Cole & Trio.
 NEW SUN IN THE SKY. 4-13-60. #33 program. Bing with Buddy Cole & Trio.
 NICE WORK IF YOU CAN GET IT. 5-11-60. #53 program. Bing with Buddy Cole & Trio.
 NO TE IMPORTE SABER. 10-28-60. #175 program. Bing with Buddy Cole & Trio.
 OLD MAN RIVER. 4-8-60. #30 program. Bing with Buddy Cole & Trio.
 ON THE ALAMO. 3-11-60. #10 program. Bing with Buddy Cole & Trio.
 ONCE IN A WHILE. 10-6-60. #159 program. Bing with Buddy Cole & Trio.
 PARIS IN THE SPRING. 8-24-61. #389 program. Bing and Rosie duet.

PARIS MEDLEY. 8-24-61. #389 program.
 Bing and Rosie duet.
 PEOPLE WILL SAY WE'RE IN LOVE. 3-14-60.
 #11 program. Bing and Rosie duet.
 PLEASE DON'T TALK ABOUT ME WHEN I'M
 GONE. 8-30-60. #132 program. Bing with
 Buddy Cole & Trio.
 RAIN. 3-31-60. #24 program. Bing with
 Buddy Cole & Trio.
 'S WONDERFUL. 3-24-60. #19 program.
 Bing with Buddy Cole & Trio.
 SCARLET RIBBONS. 3-9-60. #8 program.
 Bing with Buddy Cole & Trio.
 SEPTEMBER SONG. 9-1-61. #395 program.
 From Bing and Rosie duet medley.
 SERENADE IN THE NIGHT. 7-19-62. #624
 program. Bing with Buddy Cole & Trio.
 SHE'S FUNNY THAT WAY. 10-26-60. #173
 program. Bing with Buddy Cole & Trio.
 SHINE ON, HARVEST MOON. 7-6-60. #93 pro-
 gram. Bing and Rosie duet.
 SILENT NIGHT. 12-23-60. #215 program
 (Christmas show). Bing with Buddy Cole
 & Trio.
 SINGING IN THE RAIN. 8-23-61. #388 pro-
 gram. Bing and Rosie duet.
 SO RARE. 5-25-60. #63 program. Bing with
 Buddy Cole & Trio.
 SOLAMENTE UNA VEZ. 5-10-60. #52 program.
 Bing with Buddy Cole & Trio (Sung in
 Spanish).
 SOMETHING TO REMEMBER YOU BY. 3-4-60.
 #5 program. Bing and Rosie duet.
 SOMETHING'S GOTTA GIVE. 8-4-60. #114
 program. Bing with Buddy Cole & Trio.
 SUMMERTIME. 8-30-61. #393 program.
 Bing and Rosie duet.
 SUNDAY. 1-30-61. #241 program. Bing
 with Buddy Cole & Trio.
 SURPRISE. 5-26-60. #64 program. Bing
 with Buddy Cole & Trio.
 SWANEE. 3-25-60. #20 program. Bing with
 Buddy Cole & Trio.
 TAKING A CHANCE ON LOVE. 5-20-60. #60
 program. Bing with Buddy Cole & Trio.
 THANK HEAVEN FOR LITTLE GIRLS. 7-13-60.
 #98 program. Bing with Buddy Cole &
 Trio.
 THAT OLD BLACK MAGIC. 7-1-60. #90 pro-
 gram. Bing with Buddy Cole & Trio.
 THAT'S ALL I WANT FROM YOU. 3-29-60. #22
 program. Bing with Buddy Cole & Trio.
 THAT'S THE WAY LOVE GOES. 1-27-61. #240
 program. Bing with Buddy Cole & Trio.
 THE COCKEYED MAYOR OF KONAKAKAII. 1-22-
 62. #496 program. Bing with Buddy Cole
 & Trio.
 THE DEVIL AND THE DEEP BLUE SEA. 4-28-
 60. #44 program. Bing with Buddy Cole
 & Trio.

THE LADY IS A TRAMP. 10-19-60. #168 pro-
 gram. Bing with Buddy Cole & Trio.
 THE LAST TIME I SAW PARIS. 8-24-61. #389
 program. Bing and Rosie duet.
 THE NEARNESS OF YOU. 7-7-60. #94 pro-
 gram. Bing with Buddy Cole & Trio.
 THE TENDER TRAP. 4-27-60. #43 program.
 Bing with Buddy Cole & Trio.
 THE VILLAGE OF ST. BERNADETTE. 3-7-60.
 #6 program. Bing with Buddy Cole &
 Trio.
 THEN I'LL BE HAPPY. 6-7-60. #72 program.
 Bing with Buddy Cole & Trio.
 THERE SHOULD BE RULES. 11-30-60. #198
 program. Bing with Buddy Cole & Trio.
 THEY CAN'T TAKE THAT AWAY FROM ME. 3-8-
 60. #7 program. Bing and Rosie duet.
 THEY DIDN'T BELIEVE ME. 6-17-60. #80
 program. Bing with Buddy Cole &
 Trio.
 THEY HAD TO CARRY CARRIE TO THE FERRY (8
 bars). 7-5-62. #614 program (Bing
 sings snatch of comic song).
 THIS CAN'T BE LOVE. 3-31-60. #24 pro-
 gram. Bing with Buddy Cole & Trio.
 THOU SWELL. 8-4-60. #114 program. Bing
 with Buddy Cole & Trio.
 'TIL WE MEET AGAIN. 9-1-61. #397 pro-
 gram. From Bing and Rosie duet medley.
 TOO-RA-LOO-RA-LOO-RAL. 3-17-60. #14 pro-
 gram. Bing with Buddy Cole & Trio.
 TRUE LOVE. 9-4-61. #396 program. Bing
 and Rosie duet.
 TRY A LITTLE TENDERNESS. 3-21-60. #16
 program. Bing with Buddy Cole & Trio.
 UKELELE LADY. 9-5-61. #397 program.
 Bing with Buddy Cole & Trio.
 WAITIN' FOR THE EVENING MAIL. 3-8-60. #7
 program. Bing with Buddy Cole & Trio.
 WAY DOWN YONDER IN NEW ORLEANS. 7-15-60.
 #100 program. Bing with Buddy Cole &
 Trio.
 WE JUST COULDN'T SAY GOODBYE. 3-4-60. #5
 program. Bing and Rosie duet.
 WE'LL BE TOGETHER AGAIN. 7-25-60. #106
 program. Bing with Buddy Cole & Trio.
 WE'RE IN THE MONEY. 4-11-60. #31 pro-
 gram. Bing with Buddy Cole & Trio.
 WHAT IS THERE TO SAY? 5-4-60. #48 pro-
 gram. Bing with Buddy Cole & Trio.
 WHAT IS THIS THING CALLED LOVE? 6-30-60.
 #89 program. Bing with Buddy Cole &
 Trio.
 WHAT TAKES MY FANCY. 8-21-61. #386 pro-
 gram. Bing and Rosie duet.
 WHEN I TAKE MY SUGAR TO TEA. 3-8-60. #7
 program. Bing with Buddy Cole & Trio.
 WHEN THE RED, RED ROBIN COMES BOB-BOB-
 BOBBIN'ALONG. 3-14-60. #11 program.
 Bing with Buddy Cole & Trio.

WHERE OR WHEN. 3-14-60. #11 program.
 Bing with Buddy Cole & Trio.
 WHITHER THOU GOEST. 7-27-60. #108 program.
 Bing with Buddy Cole & Trio.
 WILL YOU STILL BE MINE? 3-9-60. #8
 program. Bing and Rosie duet.
 WITCHCRAFT. 4-6-60. #28 program. Bing
 with Buddy Cole & Trio.
 WOULD YOU LIKE TO TAKE A WALK? 3-17-60.
 #14 program. Bing and Rosie duet. (St.
 Patrick's Day).
 YAKA HULA HICKA DULA. 9-20-61. #408 pro-
 gram. Bing with Buddy Cole & Trio.
 YOU BELONG TO ME. 10-10-60. #161 pro-
 gram. Bing with Buddy Cole & Trio.
 YOU TOOK ADVANTAGE OF ME. 3-18-60. #15
 program. Bing with Buddy Cole & Trio.
 YOU TURNED THE TABLES ON ME. 4-1-60. #25
 program. Bing with Buddy Cole & Trio.
 YOU'D BE SO NICE TO COME HOME TO. 3-7-
 60. #6 program. Bing and Rosie duet.
 YOU'LL NEVER KNOW. 7-25-60. #106 pro-
 gram. Bing with Buddy Cole & Trio.
 YOU'RE DRIVING ME CRAZY. 4-12-60. #32
 program. Bing with Buddy Cole & Trio.
 YOU'RE IN KENTUCKY SURE AS YOU'RE BORN.
 5-2-60. #46 program. Bing with Buddy
 Cole & Trio.
 YOU'RE JUST TOO MARVELOUS. 3-23-60. #18
 program. Bing with Buddy Cole & Trio.
 YOU'RE THE TOP. 4-4-60. #26 program.
 Bing with Buddy Cole & Trio.
 YOURS. 3-22-60. #17 program. Bing with
 Buddy Cole & Trio (Sung in English and
 Spanish).

NEXT ISSUE: We examine the "Ford Road Shows," those little 5-minute gems which were broadcast coast to coast. We'll list the song titles, and offer a special collection of Crosby parodies used in the commercials. Only in BINGANG!



THE GREATEST RECORD HUNT

Ever wonder why so many pre-World War II records are hard to find? This article from the August 10, 1942 issue of TIME helps to explain why.

Corn cribs, set up on street corners in small Kansas towns, bulged with old phonograph records. Men in overalls, streaming through factory gates in Indianapolis, dropped records into barrels. Open-mouthed caricatures of Hitler, Mussolini and Hirohito on Manhattan's Times Square made inviting receptacles to throw discs into. From Maine to California 1,500,000 members of the American Legion and the women's American Legion Auxiliary rang doorbells, telephoned, dashed about in cars and trucks. Out from attics, cellars, closets came dusty black records, bearing such nostalgic labels as "Dardanella," "Barney Google," "Cohen on the Telephone." The greatest record hunt in history was in full cry.

Behind this gramophonic frenzy was a worthy idea: to collect old, unwanted records, sell them for scrap, and with the proceeds buy new records at cost for U. S. soldiers and sailors. It was also a scheme to collect sorely needed shellac for the manufacture of new records.

As the two-week record-collecting campaign came to an official halt this week, with returns still far from complete, Manhattan headquarters felt sure that the haul had netted at least 20,000,000 records--5,000 tons of scrap material.

VIDEO TAPE EXCHANGE

I am looking for the following tapes on Bing:

"Here Is My Heart" (1934)

"Top o' the Morning" (1949)

Dinah Shore TV Show, 1975 or 1976 with Bing, Phil Harris, Pat Boone

Mike Douglas Show with Bing and Kathryn

Bill Galletta
 120 Webster Street
 Merrick, N. Y. 11566

THANKS, FRIENDS

BINGANG acknowledges with thanks the assistance of Charley Crain of Golden Pen Studio, Kirkwood, Mo. in preparing the illustrations for this issue.

We also appreciate the help of Irma O'Rear of Brentwood, Mo., who did some very tricky xerographic work for us.

More Crosby Correspondence



BING, HIS WIFE KATHRYN
AND HIS OFFICE STAFF
ANSWER YOUR LETTERS

COMPILED BY

MARK SCRIMGER

Although it was not the avalanche of mail I'd hoped for, two members were kind enough to answer my plea for more examples of Crosby correspondence, and their generosity makes this follow-up article possible.

Above we see Bing at his desk answering a stack of mail, using his faithful dictaphone. The letter is from 1950 and doesn't have the mimeographed signature shown on so many examples in my last article.

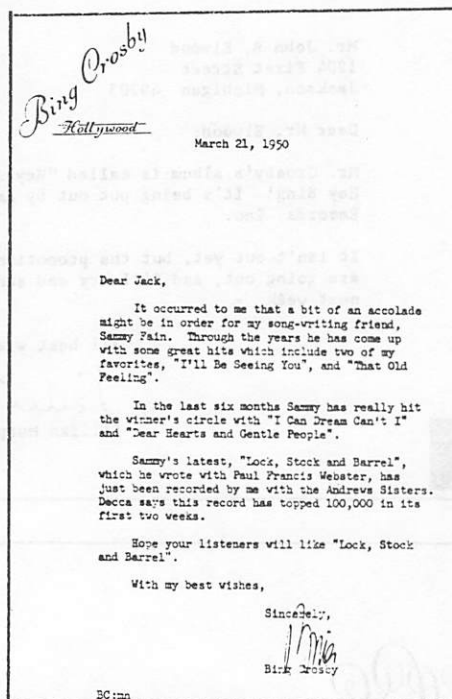
Letters numbered 1 and 2 are on Bing Crosby letterheads but bear the signatures of Bing's longtime secretaries. Lillian Murphy and Nancy Briggs are the "lm" and "nb" seen on the bottom of many of Bing's transcribed letters. Number 3 features Kathryn Grant Crosby's stationery and shows Mrs. Crosby signing both their names to a reply. Card number 4 was sent out after the birth of Bing's only daughter in 1959. Card number 5 was sent out after Bing's fall during

the taping of his Anniversary Special. It seems to be from a second batch printed up after the Crosby office ran out of the first style shown in our last issue, because it acknowledges a favorable response to the special, which had been aired by that time.

Items 6 and 7 are Christmas cards. Number 6 dates back to 1950. It was colored but did not open for any additional greeting. Number 7 is the Crosby family card from 1974.

Items 8, 9, and 10 all deal with the Crosby office address. They all date from after the office moved from the Crosby Building at 9028 Sunset Blvd., Hollywood. The first four are envelopes, of course. Number 9 is an address label used on packages, and number 10 is a card informing Bing's correspondents of a change of address for the office in mid-1969.

As always, more examples of Bing's cards and letters are solicited for use in future articles.



Bing Crosby
-Hollywood-

March 7, 1969

Mr. John B. Elwood
1204 First Street
Jackson, Michigan 49203

Dear Mr. Elwood:

Mr. Crosby's album is called "Hey Jude/
Hey Bing! It's being put out by Amos
Records, Inc.

It isn't out yet, but the promotional copies
are going out, and I'll try and send you one
next week -

All best wishes,

Lillian Murphy
Lillian Murphy

Bing Crosby Enterprises

170 NORTH ROBERTSON BOULEVARD

BEVERLY HILLS, CALIFORNIA 90211

★

★

★

May 23, 1980

Mr. Robert A. Pasch
114 Lancaster Lane
Lansing, Michigan 48906

Dear Mr. Pasch:

Enclosed please find autographed photo of
Bing. Whenever he came into the office,
he would sit down and autograph a group of
pictures for us to have on hand - and this
was especially true prior to a trip. As a
consequence, we had a few on hand at the
time of his death.

Your article to the fan club is very good
and a wonderful tribute to Bing.

Under separate cover, we are also sending
you a wallet which Bing selected to send
out to various charities for auctions, or
for fans. We hope you will enjoy it.

Sincerely,

Nancy Briggs
Nancy Briggs

JPG

August 13, 1959

Mrs. Marston P. Tolton
Box 95
Lakeport
California

Dear Mrs. Tolton:

The record that you sent is just
beautiful - and so thoughtful. Our
little buckaroo is a man now, that's
for sure, and we hope that he will
grow as well the second year as he
did the first - and give his Daddy
and me as much pleasure as he has
already.

We both thank you for your thoughtful-
ness and your very gracious gesture.

Best wishes,

Kathryn + Bing Crosby
Mr. and Mrs. Bing Crosby

KG:nb

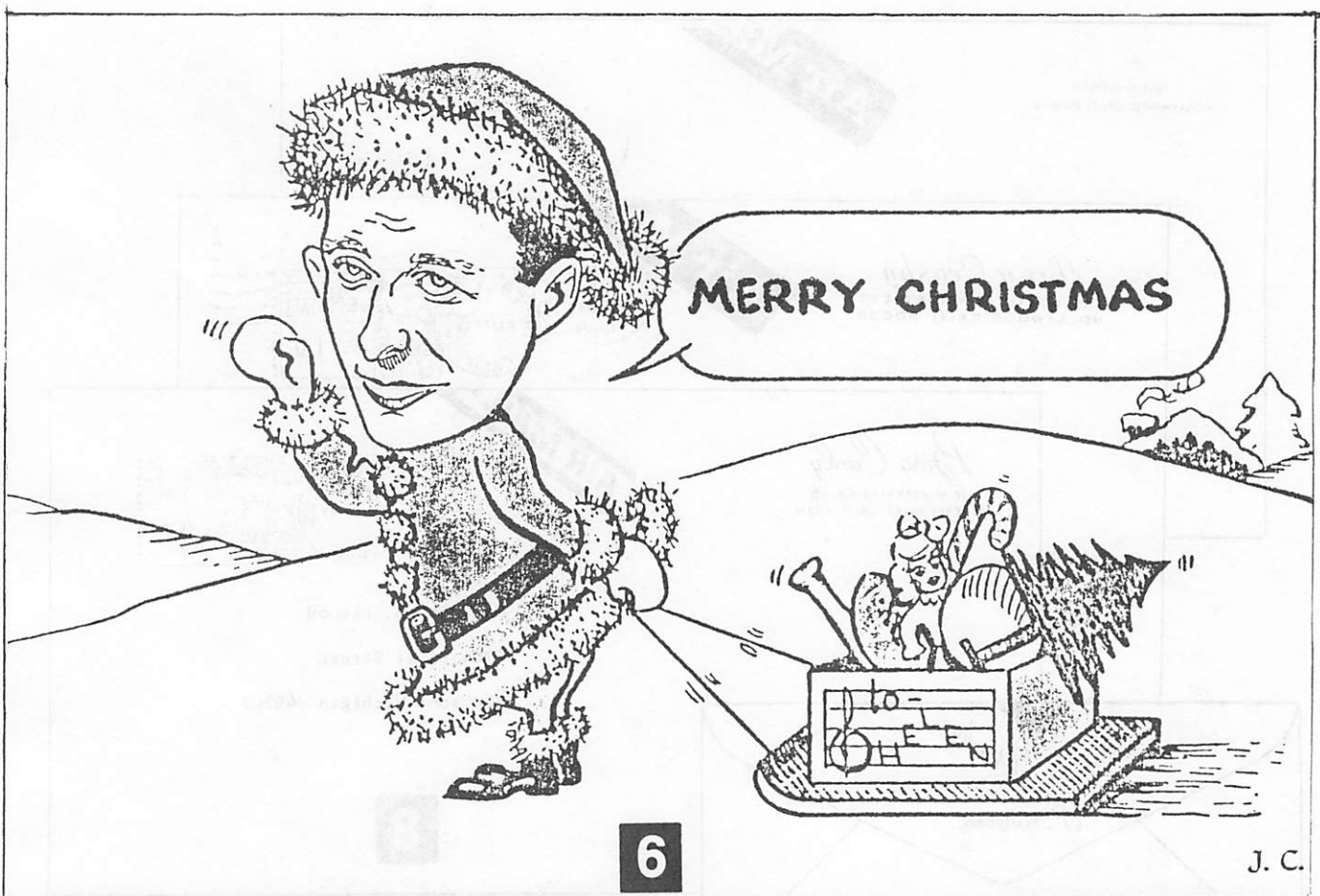
Your kind words on the arrival of
Mary Frances are greatly appreciated
by Bing, Tex and me.

We are all delighted with her, and
are particularly grateful that you
share our joy.

Kathryn Crosby

Thank you so much for your
concern and your good wishes
during my hospitalization.
Delighted you found the Special
entertaining - I had a great cast.

Bing Crosby



We are singing to wish you

a

Happy and Blessed

Christmas

*Kathryn, Mary Frances
Harry, Nathaniel
and Bing Crosby*

780 N. GOWER
HOLLYWOOD, CALIF. 90038

Air Mail



Bing Crosby
780 NORTH GOWER STREET
HOLLYWOOD, CALIF. 90038

Air Mail



Bing Crosby
170 N. ROBERTSON BLVD.
BEVERLY HILLS, CALIF. 90211

* * *

AIR MAIL



Mr. John B. Elwood
1204 First Street
Jackson, Michigan 49203

Bing Crosby
-Hollywood-

8

Bing Crosby

170 NORTH ROBERTSON BOULEVARD • BEVERLY HILLS, CALIFORNIA 90211

MARK SCRIMGER
314 E. MAIN STREET
PARMA, MICHIGAN 49269

9



PLEASE NOTE

Change of mailing address to:

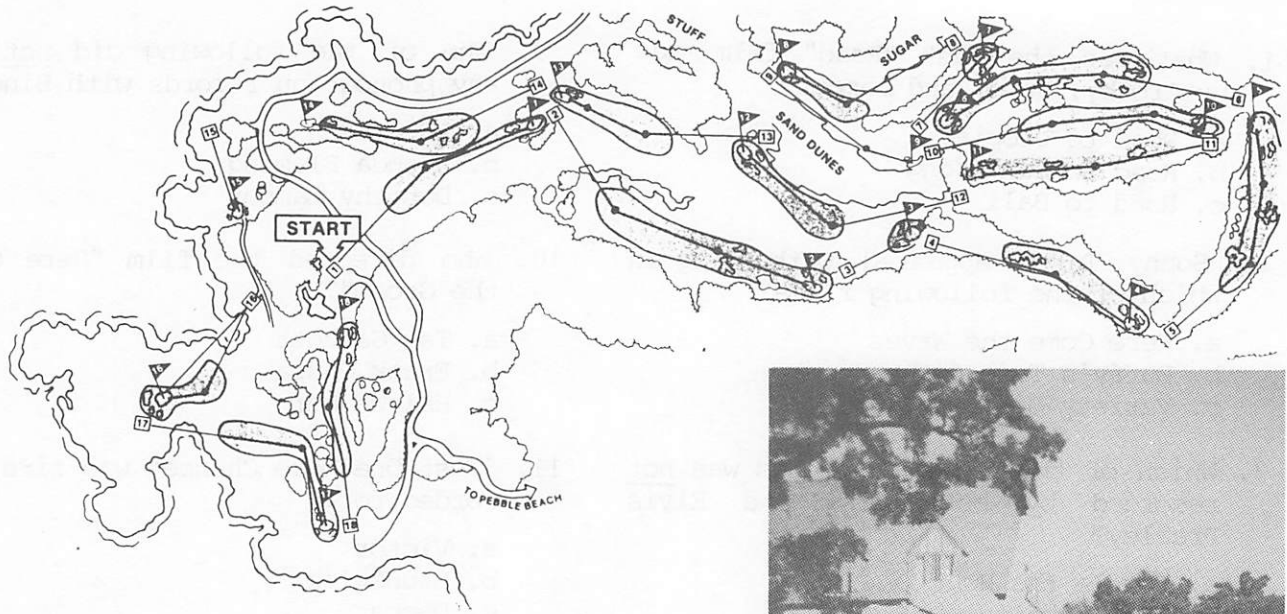
170 North Robertson Boulevard
Suite 205
Beverly Hills, California 90211
New Phone: 657-4531

10

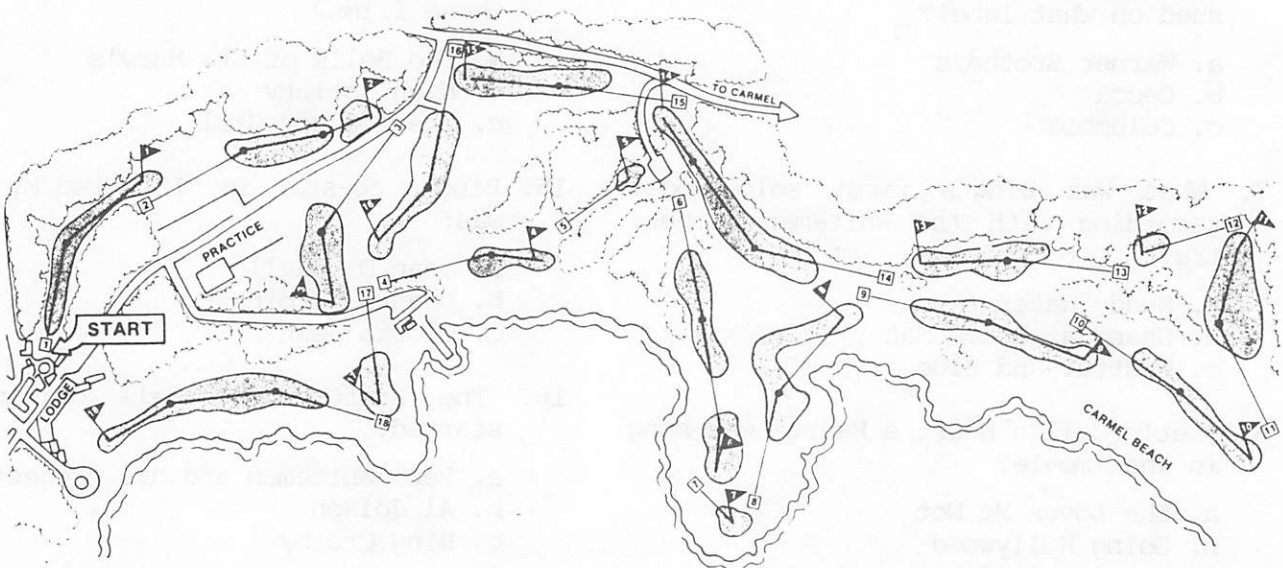
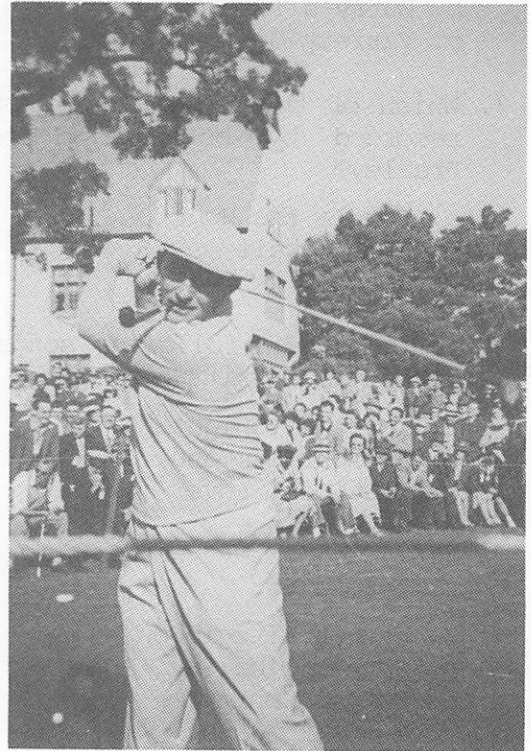
Trivia Quiz

1. What was the last "Road" film made by Crosby, Hope, and Lamour?
 - a. Road to Utopia
 - b. Road to Hong Kong
 - c. Road to Bali
2. Sonny Tufts appeared with Bing in which of the following films?
 - a. Here Come the Waves
 - b. Duffy's Tavern
 - c. Variety Girl
3. Which of the following songs was not recorded by both Bing and Elvis Presley?
 - a. Now Is the Hour
 - b. Blue Hawaii
 - c. Danny Boy
4. Which of the following songs did not have lyrics written by Bing?
 - a. Love Me Tonight
 - b. At Your Command
 - c. The One I Love
5. In "Going My Way" Bing played a priest named:
 - a. Father Fitzgibbon
 - b. Father O'Malley
 - c. Father Conroy
6. Bing's "sing-along" records were issued on what label?
 - a. Warner Brothers
 - b. Decca
 - c. Columbia
7. What was Bing's first solo vocal recording with the Whiteman orchestra?
 - a. Muddy Water
 - b. Shanghai Dream Man
 - c. Wistful and Blue
8. "Let's Call a Heart a Heart" was sung in what movie?
 - a. She Loves Me Not
 - b. Going Hollywood
 - c. Pennies from Heaven
9. Who of the following did not make any phonograph records with Bing?
 - a. Ann Blyth
 - b. Rhonda Fleming
 - c. Dorothy Lamour
10. Who directed the film "Here Comes the Groom"?
 - a. Tay Garnett
 - b. Frank Capra
 - c. Hal Walker
11. "Just One More Chance" was first recorded for:
 - a. Victor
 - b. Brunswick
 - c. Decca
12. In "A Connecticut Yankee in King Arthur's Court" Bing plays the part of a:
 - a. Blacksmith
 - b. Horse trainer
 - c. Salesman
13. Bing's first radio show was called:
 - a. The Cremo Radio Program
 - b. The Woodbury Soap Program
 - c. Fifteen Minutes with Bing Crosby
14. Bing did not receive an academy award nomination for which of these films?
 - a. The Bells of St. Mary's
 - b. High Society
 - c. The Country Girl
15. Bing's co-star in "If I Had My Way" was:
 - a. Joan Blondell
 - b. Deanna Durbin
 - c. Gloria Jean
16. The Kraft Music Hall originally starred:
 - a. Paul Whiteman and his orchestra
 - b. Al Jolson
 - c. Bing Crosby

CYPRESS POINT



BING CROSBY'S TEN FAVORITE GOLF COURSES



Reprinted From

ADDIE'S WORLD BY Adalene Ross

San Mateo Times, April 23, 1973

Article provided by Robert Pasch

-Photographs Courtesy of Helen Tolton and Mark Scrimger

WORLD TRAVELER BING CROSBY names the world's 10 greatest golf courses exclusively for this column.

For all you golfers who wouldn't think of taking off on a trip without your clubs, Bing's list is for you to clip and save.

"These are the 10 courses I most enjoy playing," reveals early-riser Bing in our crack-of-dawn interview in the library of the Crosby French manor house in Hillsborough (only minutes away from half a dozen courses including one that's on his list).

The library is filled with a dedicated sportsman's collector's items, which nearly upstage Bing's 1944 "Going My Way" Oscar on the fireplace mantel. There are stunning shooting scenes on the walls. A leather-bound book of programs from 26 annual Pebble Beach Pro-Am golf tournaments known around the world as "The Crosby." And a statuette of Bing's 1963 Irish Derby winner, Meadow Court.

Bing--suntanned and slim in grey slacks and a pale green, soft wool shirt with cuffs he hasn't bothered to button all the way, and a watch worn reverse-fashion with the face on the inside of his wrist--puffs his good smelling pipe and ticks off his Big 10.

1. CYPRESS POINT. "Scenically very beautiful. A genuine test of golf without requiring a lot of lift off the tee. A course always magnificently groomed with spectacular holes along the ocean and deep in lovely pines. The most attractive landscape in the world."

2. MUIRFIELD, SCOTLAND. "A championship course. The perfect example of a course by the sea. If you let them know you're coming, they'll prepare a marvelous lunch for you."

3. ST. ANDREWS, SCOTLAND. "Here golf was born. It's your typical Scottish links along the water. A great course without all the usual country club amenities--just a place to change your clothes and wash your face."

4. PEBBLE BEACH. "The architects of Pebble Beach let nature be their guide. Rather than bringing in tractors and pushing things around, they designed the course to complement the beauty nature provided. The sand, the slopes, the trees--they didn't touch a thing."

5. SEMINOLE, FLA. "A beautiful course in a stunning setting. Eighteen great holes, all different, presenting new situations to be overcome, in a setting of sea, tropical foliage and gorgeous flowers."

6. MORTEFONTAINE, FRANCE. "Very pretty with lots of flowers and an old castle for a clubhouse. A great environment, just being in France. A pleasant course, not really tough."

Bing added, "I don't like the tough courses. In my declining years, I don't want to get involved."

7. PINE VALLEY, N. J. "Deep in the woods. Not too long a course, but a great test of accuracy. You think it's going to be easy, but it's not. Tough traps and a rough that's difficult to get out of. I've had some good rounds here and some bad ones."

8. SAN FRANCISCO GOLF CLUB. "Strictly for the dedicated golfer. Holes all interesting. And good food."

9. THE CHAMPION'S CLUB, HOUSTON, TEX. "Two 18-hole courses put together by two great professionals, Jack Burke and Jim Demarest. They used all the knowledge of their years on tour to plan something outstanding, and they accomplished it."

10. AUGUSTA NATIONAL GOLF CLUB, AUGUSTA, GA. "A world-famous course laid out by Bobby Jones. The Masters, always the biggest tournament of the year, is played here. Magnificent holes, beautifully groomed, in a setting of Georgia pines, azaleas and dogwood. One of the most beautiful places to play I've ever seen."

Bing, who's a six handicap and vows he'll play "on anything with sand and green," lists his 10 courses as they come to mind and not necessarily in order of preference.

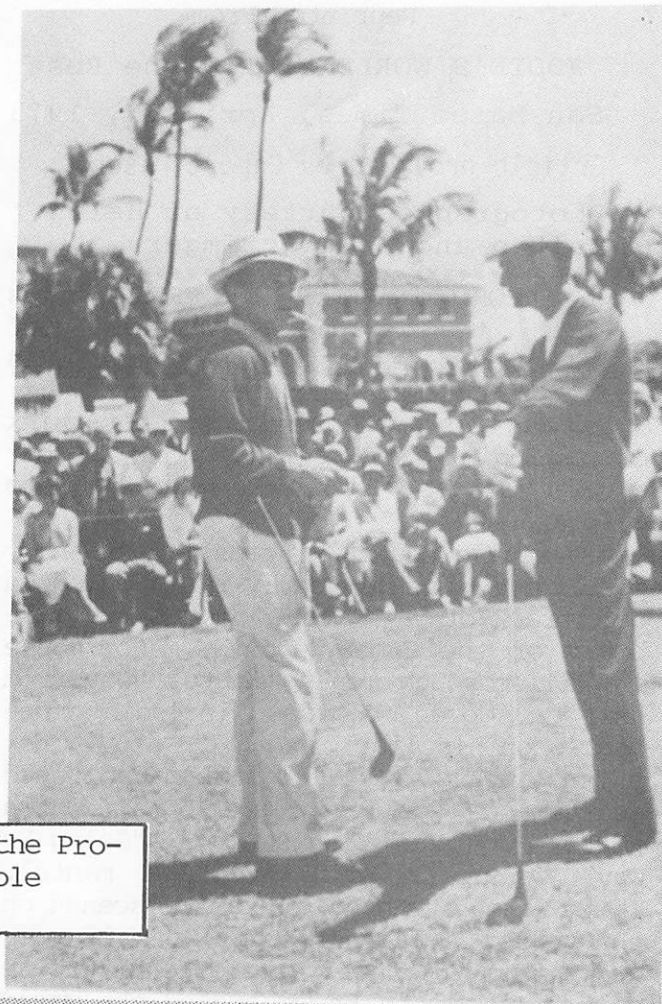
In any case, Cypress Point would surely be first on his list, for he once made a hole-in-one there of the famous par three, sixteenth hole.

"I was elated," Bing said, "and it endeared Cypress to me forever."



The clubhouse and the 18th green at Muirfield, Scotland

PICTURED ARE
COURSES 2, 3, AND
5 NAMED ON
BING'S LIST.



The winners of the Pro-
Am at the Seminole
Country Club



Bing, blasting his way out of a sand trap at St. Andrews, Scotland

BC ON CD—AN UPDATE

BY MARK SCRIMGER

Once again, here is a roundup of the latest CD releases featuring performances by Bing Crosby. Let's take a quick look at them.

This MERRY CHRISTMAS issue probably replaces last year's BING CROSBY SINGS CHRISTMAS SONGS release, as they share eight titles between them. This new disc has a disclaimer stating that the material was transferred from analog tape and contains some tape hiss. Hopefully it wasn't remastered from their wretched stereo-enhanced version. This issue replaces a digitally remastered CD made from the vault masters. On the plus side, the three Andrews Sisters' sides have been restored.

THE RADIO YEARS CD is a gathering of tracks from Crescendo's four LP issues of the same title. Some nice tunes here—many never commercially recorded by Bing. Eight are performed with guest stars who visited his radio show in the early 1950's.

The last three CD's pictured contain a total of four Crosby tracks between them. You'll have to decide if you like the other artists or how badly you want to add CD versions of "Don't Fence Me In" (an alternate take), "True Love," "White Christmas" (again!), and "Do You Hear What I Hear?" to your collection.

Also available is a two-CD set from Reprise, SINATRA, A MAN AND HIS MUSIC. The set number is Reprise 1016-2, and the second disc contains Bing's 1963 recording of "The Oldest Established Permanent Floating Crap Game," with Frank Sinatra and Dean Martin. We do not have a picture of its cover.

Your editor and I are always interested in hearing about any new Crosby CD's you might come across in the stores. Should you purchase them, a copy of the cover and the contents would be most appreciated.



MERRY CHRISTMAS

MCA Records MCAD-31143

1. SILENT NIGHT
2. ADESTE FIDELES
3. WHITE CHRISTMAS
4. GOD REST YE MERRY GENTLEMEN
5. FAITH OF OUR FATHERS
6. I'LL BE HOME FOR CHRISTMAS
7. JINGLE BELLS
8. SANTA CLAUS IS COMIN' TO TOWN
9. SILVER BELLS
10. IT'S BEGINNING TO LOOK LIKE CHRISTMAS
11. CHRISTMAS IN KILLARNEY
12. MELE KALIKIMAKA

the radio years

GNPD-9051

BING CROSBY

20
SONGS



WITH
**ROSEMARY CLOONEY, THE ANDREWS SISTERS
HELEN O'CONNELL, LAUREN BACALL
DICK POWELL and GARY CROSBY**

BING CROSBY--THE RADIO YEARS

GNP/CRESCENDO GNPD-9051

1. SINGIN' IN THE RAIN
2. YOUNG AT HEART
3. I CAN DREAM CAN'T I?
4. VALENCIA
5. YOU BELONG TO ME
6. WISH YOU WERE HERE
7. MOONLIGHT BAY
8. DON'T LET THE STARS GET IN YOUR EYES
9. THAT'S A PLENTY
10. ANSWER ME, MY LOVE
11. I DON'T KNOW WHY
12. STRANGER IN PARADISE
13. LULLABY OF BROADWAY
14. WHERE IS YOUR HEART?
15. SURREY WITH THE FRINGE ON TOP
16. YOU GO TO MY HEAD
17. LADY OF SPAIN
18. TWO TO TANGO
19. P. S., I LOVE YOU
20. TILL WE MEET AGAIN

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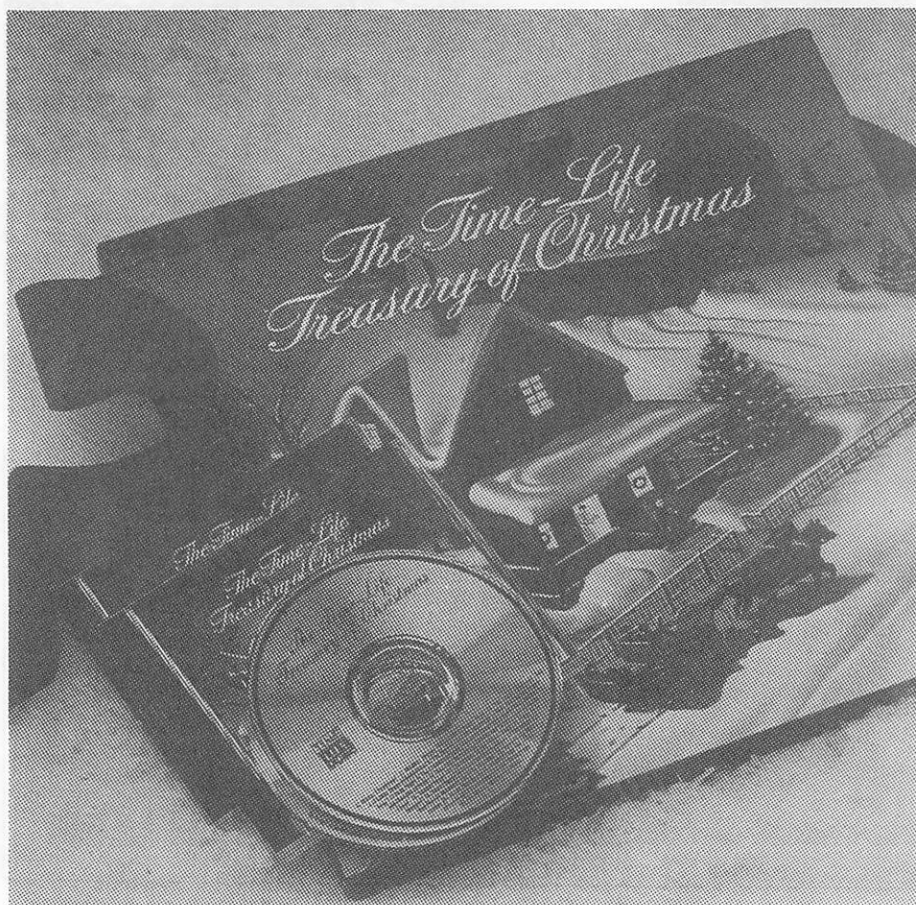
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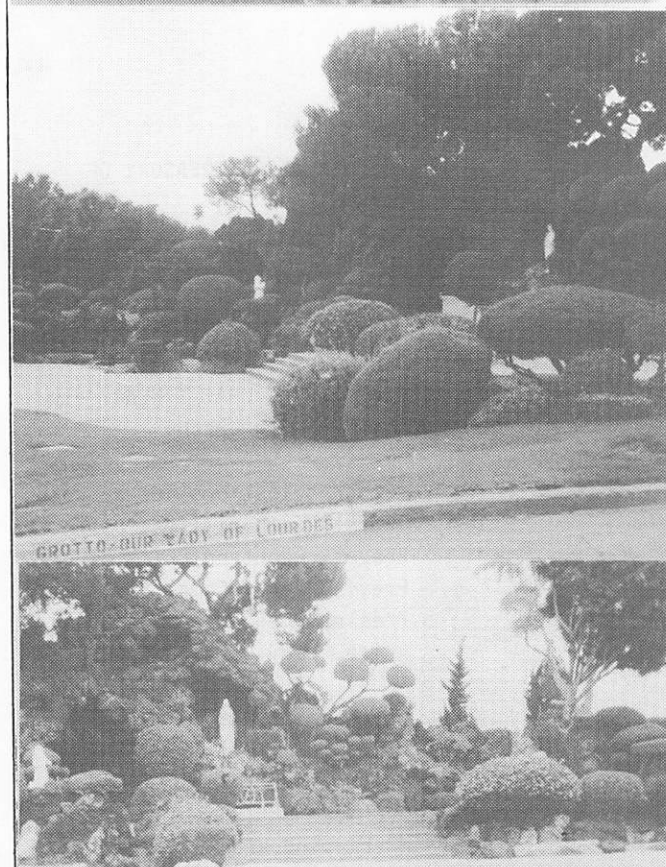
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The Tenth Anniversary...

by Warren Faue

10:30 A. M., October 14, 1987. Just another day to the millions of Los Angeles residents, but not to everyone. The entrance to Holy Cross Cemetery was quiet and peaceful. The gates were open and the lawn sprinklers were watering the area bordering the right side of the first road to the left. We drove through the entrance, past the cemetery administration buildings and up the road past the sprinklers toward Our Lady of Lourdes Grotto. There were no other cars or people near, except for a white 1978 Cadillac that was parked near the third row of grave markers.

My wife and I drove past the Grotto and to the next road junction near the top of the hill and turned back down the hill to park behind the Cadillac on the side of the road just below the Grotto. I noticed some bouquets of flowers on the graves that were approximately in the middle of the third row. Just then a voice from the Cadillac asked, "You're a fan of Bing Crosby?" Indeed I am, but the two occupants of the Cadillac were far-better fans than me. One was Marion Massey, an attractive, blond lady who must have been an outstanding beauty during her hostess days at CBS in the late forties when Bing was there. She has been placing flowers on Bing's grave every Friday since his death. She managed surreptitiously to attend Bing's services at that 6:30 A. M. private interment ten years ago. Spunky gal! Now, unfortunately, a hip condition is terminating her weekly trips from Woodland Hills, a community about fifteen miles north of Los Angeles on Highway 101.

Her companion in the car was Carmel Gene Gallegas, a leprechaun look-alike, post office retiree and ex-Carmelite brother, who worked for Decca in New York during Bing's era. His list of fan club credentials: Crosby Library Assoc. (Gonzaga U.), Bing Crosby Historical Society (Tacoma), Crosby Golf Boosters (Pebble Beach), Kathryn Crosby Club, International Crosby Circle (Wales, U.K.), Victorian Bing Crosby Society (Australia) was certainly impressive.

He had come from Honolulu. That made four of us, plus two more via a bouquet of flowers from Goefry and Lorraine Robinson of Polihull, England. They regularly send birthday flowers, as observed by Marion. Our group was not exactly a match for the throngs that honored Elvis Presley's tenth, but perhaps we partially made up in quality for what we lacked in quantity.

It is discouraging to think that Bing seems to be fading from the public's memory. Will we ever return to popular music performers who have quality and dignity and sing songs that were composed and arranged by mature artists who have studied the techniques of harmony, counterpoint, motifs, melody line development, intro-theme-recapitulation-coda of our rich heritage of Western music? Could not the popular music of 1900 to 1960 be a lasting treasure, as is the Romantic Period of classical music that is played and sung by successive generations of contemporary artists?

Bing was the greatest of the popular singers of his era. Bach was forgotten until many years after his death. Perhaps another Mendelssohn will come along and awaken a current generation to the musical beauty, superb style and artistry of Bing and the music of the Romantic Period of popular music.

Bing wasn't perfect, if the books of Gary Crosby and Donald Shepherd and Robert Slatzer have any truth in them. But in contrast to popular singers of the past twenty years, Bing projected a wholesome role-model image that inspired the youths of the 1930's and 1940's to "be better than you are," to face life cheerfully with a devotion to God and country.

May we all be as lucky as Bing and avoid the indignity and suffering of a long terminal illness. It is tempting to think--yes, hope--that God must have smiled on Bing to take him with a sudden and virtually-painless heart attack during a pleasant game of golf.

BING CROSBY 1904-1977

The Melody Lingers

By DAVID HINCKLEY

Daily News Staff Writer

IT'S MY HUNCH," BING CROSBY wrote in 1953, "most men feel that if they had gotten the opportunities I've had, they could have done just as well. I don't doubt there's a lot of truth in that." Right.

Harry Lillis Crosby, born May 2, 1904, in Tacoma, Wash., and nicknamed Bing after a comic character, died of a heart attack 10 years ago today as he left the 18th green of a Spanish golf course. He had shot an 85. No public figure was more widely wished such a relatively benign passing.

Moreover, from a fan's standpoint, what was endearing about Bing survives his death as easily as he crooned "Where the Blue of the Night Meets the Gold of the Day." Bing Crosby was the priest in "Going My Way"; he was Jim Hardy breaking your heart with "White Christmas" in "Holiday Inn." Son Gary called him tyrant and we shrugged. Truth is, Bing had it right: He was what we all wanted to be, and felt in our best moments we were.

This is an anniversary, then, to mark quietly. The Bing Crosby Library, which he gave to Gonzaga University in Spokane 30 years ago and where thousands come each year to look over his life, plans no special programs. In Tacoma, Bing Crosby Historical Society founder Ken Twiss says his group focuses on long-term projects: its music-and-memorabilia gallery, a musical revue in 1988 and, maybe someday, buying the Crosby house.

In New York, Crosby fan Rich Conaty is playing "Mostly Bing" this month on his Sunday Big Broadcast shows over WFUV (90.7 FM, 9 to 11 p.m.). Engineer/fan Michael Brooks is preparing a four-LP Crosby set for Columbia's Jazz Masterpieces series.

In England, where love for Bing runs deep, a single and triple album are out and the ninth LP in a 24-volume limited-edition pressing of all Crosby recordings is expected soon. This series is "flawless," Twiss says—and hard to find. (Contact the Society at P.O. Box 216, Tacoma, Wash. 98401.)

For a guy who called himself lazy and lucky, Crosby left an imprint approached by few. "In the '30s," says Conaty, "he invented what the popular singer was." For instance, he was among the first to realize that electron-



THE ORIGINAL CROONER: Bing at the radio microphone.

ic amplification (microphones) allowed a new style of public singing—more relaxed, casual, intimate. Are these adjectives familiar?

"In a way, he *was* lucky," says Conaty. "He came along at the right time for amplified sound, talkies and network radio. But he had to do something with all of it."

His method underscores his brilliance; on record as in movies, he absorbed a lot to make it look easy. To the end he retained traces of jazz, of trio singing, of Jolson. What he learned, he saved.

"That's why my favorite records are the ones he made in the '70s," says Twiss. "He had less voice, but there was a warmth and richness." This from a man who discovered Crosby in 1931. "It was the Depression," Twiss recalls. "There wasn't much money. So I'd browse in second-hand shops, and I found so many Bing records I figured there must be something to him."

"There was."

CONTINUED ON NEXT PAGE



BING as a young child and (clockwise) with first wife Dixie Lee, Rosemary Clooney in "White Christmas" and second wife Kathy flanked by daughter Mary Francis and sons Nathanial (l.) and Harry Lillis Jr.

MORE THINGS ABOUT BING

■ From 1931 to 1962 Bing placed 335 solo records on the charts, plus close to a hundred more with the Andrews Sisters, Duke Ellington, etc. Paul Whiteman is next with 220.

■ He had 36 solo No. 1 singles, two each with the Andrews Sisters and Whiteman, one with Ellington.

■ His "White Christmas" is the best-selling single ever, with more than 30 million copies.

■ An \$85,000 check from Crosby enabled Ampex to develop America's first widely used magnetic recording tape. He said tape let him work when he wanted to, instead of on radio's schedule.

Our thanks go to Jack Ash of Brooklyn, who sent BINGANG this article.

■ Crosby's Minute Maid orange juice company developed flash-freezing.

■ His first record, "I've Got The Girl" (Oct. 18, 1926), is among his rarest.

■ He won an Oscar for "Going My Way" in 1944.

■ His stage debut came as Mark Anthony in a school production of "Julius Caesar." During a soliloquy, the curtain fell on top of him.

■ On a singing tour late in World War II, Crosby's driver accidentally took him to a town which had not been liberated. When an officer later told them the town was still in German hands, Bing reportedly replied, "Well, we had it for two minutes."

—David Hinckley

Crosby Tribute

Chicago's public TV station, WTTW, has produced a 90-minute tribute to **Bing Crosby**, who died exactly 10 years ago this day after playing a round of golf in Spain, for airing on PBS stations around the country Saturday, Nov. 28. Unfortunately, New York's Ch. 13 is holding the show, titled "Remembering Bing," over until its March membership drive. But if you have cable, you can catch the program on UHF Ch. 21, which has scheduled the show for Nov. 30, at 9:10 p.m. It'll be hosted by one of Bing's closest colleagues, **Dorothy Lamour**, who appeared with Bing and **Bob Hope** in many of their "Road" pictures. Clips from more than 40 of Bing's movies will be seen. Others interviewed on the program: Bob Hope, **Kitty Carlisle Hart**, **Mel Torme**, **Mary Martin**, **Anthony Quinn** and **Jane Wyman**.

—G.M.

REFLECTIONS / Scott Sublett

Bing Crosby, the singer and the success story

His voice was an easy chair, inviting, substantial, deeply cushy.

Recalling Bing Crosby in his prime, today on the 10th anniversary of his death, is to remember a time when styles and maybe even values were different. There would not be as important a male singer until Elvis Presley changed everything in 1954. Elvis would pout and gyrate.

Bing didn't.

Regular guys don't gyrate.

They died the same year, but despite their comparable status, the 10th anniversary of Elvis' death occasioned far more hubbub. Still, Bing's pervasive influence has been duly noted.

"Probably no other entertainer has approached Crosby's success — 33 hit records (his version of Berlin's 'White Christmas' alone has sold 21 million copies), 40-odd films, 15 times listed among the 10 highest paid persons in the entertainment world," observed Russel B. Nye in "The Unembarrassed Muse," a history of American pop culture. "Nearly every subsequent popular male vocalist . . . has been influenced in some way by Crosby's techniques and example."

As a singer he racked up countless firsts. Along with Rudy Vallee he set the pattern whereby the singer, rather than the big band, was the chief purveyor of popular songs. Always interested in technology for improving sound reproduction, he was the first American singer to make use of magnetic recording tape after that technology was appropriated from the Germans during World War II.

Born in 1904 or 1901 (depending on the source), in Tacoma, Wash., Harry Lillis Crosby started singing and drumming while in law school



Bing Crosby

at Gonzaga University in Spokane. He initially achieved popularity with the Paul Whiteman Orchestra.

He had the good fortune to get on radio in 1929, when radio was replacing vaudeville as the primary showcase for "variety" performers. All told, he spent a decade and a half at the very top of the radio ratings, and when TV arrived he segued into it easily.

Bing was also lucky in that he turned up just as the talkies created a demand for faces with voices. His film debut, as a member of the Whiteman band, was in 1930's "King of Jazz." The following year he did another picture and starred in a successful radio show. The year after that, 1932, he began his long, lucrative association with Paramount, starring in musicals that, along with Mae West's sex comedies, would save the studio from collapse. His first Paramount

film was "The Big Broadcast." He played — surprise! — a radio crooner, as he would in his "Too Much Harmony" and "Going Hollywood."

The middle 1930s saw him make the transition from a crooner who also acts to full-blown movie presence. 1940 brought his landmark pairing with Bob Hope in "The Road to Singapore." They would later tread the roads to Zanzibar, Morocco, Utopia, Rio, Bali and Hong Kong. Memory blurs the destinations. One strains to remember in which picture appeared a particular inspired bit. It doesn't matter whether you remember the story, because the "Road" pictures weren't about plot. They were about attitude, and they served as a prototype for innumerable loose, pal-around comedies to follow.

For years, Mr. Hope was considered the richest man in show business, but Bing, worth perhaps as much as \$400 million by one estimate, ran a strong second.

During the war he played priests in "Going My Way" and "The Bells of St. Mary's," winning an Oscar in the former and an Oscar nomination for the latter. A decade later, he was still a film presence to be reckoned with.

1954 brought the release of two big hits. "White Christmas" became a perennial favorite, as anyone who watches television at Christmas-time knows. "The Country Girl," released the same year, cast Bing opposite Grace Kelly as a drunken, washed-up Broadway star trying to stage a comeback. It brought him a third Oscar nomination. His film career tapered off in the middle 1960s, leaving more time for his beloved golf.

Bing Crosby died of a heart attack on a golf course near Madrid, Spain. He was survived by his second wife, actress Kathryn Grant, the two sons and a daughter they had together, and his four sons from his first marriage to the late singer Dixie Lee. At the time of his death, he had sold more than 300 million records.

Thank you, Ernie Nagy of Washington, D. C. for sending us this article for reprinting.

BOOK REVIEWS

BING CROSBY: A DISCOGRAPHY, RADIO PROGRAM LIST AND FILMOGRAPHY, by Timothy A. Morgereth. Published by McFarland & Co., Box 611, Jefferson, N. C. 28640. Hardcover, 554 pages. Illustrated with photographs, movie stills, sheet music covers, and a drawing. Available from the publisher at \$49.95, plus \$1.50 postage.

Tim Morgereth's long-delayed reference book has finally appeared! Bound in a sturdy blue cover with acid-free paper and professionally typeset and printed, it is a handsome volume that will grace your shelves. The book is divided into three separate parts covering Bing's recordings, radio shows, and films. A single index covers all information in the three sections.

The discography (Part I) covers all commercially-issued 78's from October 18, 1926 through March 14, 1957, and includes records issued in the U. S., the U. K., Australia, South Africa, and Canada. Recordings are listed in chronological order, and each listing includes record company, place of waxing, date (including day of the week), personnel of orchestra, master/take numbers, and record numbers. No LP, EP, or 45 rpm issues are covered, and herein lies our one reservation about this book. Limiting the discography to 78 rpm issues leaves a large chunk of Bing's recording activities uncovered. Tim has written to me that there will be a second volume which will cover 45's, LP's, the 5- and 15-minute radio shows, and television. This will adequately complete the discography, but it would have been nice to have everything in one place!

Part II is a listing of the radio shows that Bing appeared in, beginning with the Paul Whiteman "King of Jazz" shows in 1928 and ending with the General Electric shows of 1954. These are divided into groups by show and sponsor. Whenever possible, a complete outline of each show has been given, including date and day of the week, network and city of origin, songs that were performed, and guest stars who were present. Since many of these shows were on the air before tape recording was in-

vented, it is understandable that not all entries are complete. This section will be very useful for those who collect old radio shows. It is also an easy guide to the musical tastes of the times.

The third part of this volume deals with Bing's movies. The feature films are listed first, in chronological order, with a brief listing of cast, running time, studio releasing the film, director, producer and other credits, and the songs presented in the film. You will have to go elsewhere for plot information, but this section will be handy as a quick reference. There are lots of movie stills reproduced in this part. Lists of Bing's short subjects, cameo appearances, voice dubs, and anthologies are also included.

There has been some comment about the high cost of this book. The main reason for its hefty price tag is that McFarland & Co. specialize in reference books for libraries, not in books for the mass market. Their press runs are comparatively small, increasing the unit cost per book. Also, the many photographs reproduced in this volume no doubt contributed to the cost. (We know that from publishing BINGANG!) It *is* expensive--but we still recommend it for your Crosby bookshelf.



DICK TODD: KING OF THE JUKEBOX, by Sheldon O'Connell. Published by OLB Jazz, Providence, R. I. Paperback, 155 pages. Illustrated with photographs. Price: \$7.95, plus \$1.00 postage. Order from: Fred Turco, Oaklawn Books (OLB Jazz), Box 2663, Providence, R. I. 02907.

Sheldon O'Connell, author of *Bing--A Voice for All Seasons* (1984), now offers a biography of Dick Todd, a singer who was often compared to Bing.

Todd was born in Montreal, Canada, in 1914, began entertaining as a teenager, and came to great success in the late thirties and the forties as a recording and radio artist. In 1945 DOWN-BEAT placed him among the leading male singers of the year. He recorded for

several record labels, most notably for Bluebird and Decca. Gradually his career faded, like so many others we could name, and he slid into obscurity. His whereabouts at present are unknown.

Mr. O'Connell has written a very interesting book about Dick Todd. In addition to his own narrative, there are numerous quotations from interviews with people whose lives were touched by Todd--his son Richard, his sister Lilian, and many others who are in the entertainment business. There are also quotes from Todd himself.

As mentioned, Dick Todd was often compared to Bing and sounded a great deal like him. He was quoted in STARS ON PARADE in 1941 as saying, "If I remind people of Bing, it isn't my intention. I'd rather have them listen to the songs I sing for the way I like to express them. Maybe a lot of the music I kind of prefer is what's popular today, among singers everywhere. If comparisons are made between me and another singer, I just can't help that. It's the way I sing. The way I feel what the music and the words mean."

A complete discography/chronology of Todd's recordings appears at the end of the book.

Highly recommended! W.L.M.

W A N T E D

Video tape of the tribute to Bing that was presented on TV after his death. Includes the Crosby family at the end.

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BING BOOKSHELF

AS PROMISED in the August issue of BINGANG, we will now discuss the books that deal exclusively with Bing's commercial recordings. There are several of these, published in the United States and in the United Kingdom. Some are difficult to find; others are easier to come by. You are not likely to find any of them at your neighborhood garage sale.

An early effort at a Crosby discography in this country was CROSBY ON RECORD by Edward J. Mello and Tom McBride, published in 1950 by Mello's Music of San Francisco. It is a softbound pamphlet of just over 100 pages and is printed on enamel paper stock. All of the early Victors, Columbias, Okeh's, and Brunswicks are listed in numerical order, and domestic and foreign 78 rpm reissues are also shown. Decca recordings through 1950 are grouped by label color and are given in numerical order. These are followed by a list of English Brunswicks pressed from Decca masters. There are also listings of 78 rpm albums, LP and 45 rpm albums, V-Discs, special releases, and miscellaneous Crosbyana. The final section contains an alphabetical listing by song title and shows for what label each song was recorded.

This little booklet has served as a handy checklist for collectors for many years and is still useful in discographical research, even though it contains no master numbers, recording dates, or composer-lyricist information.

The most ambitious discographical work ever undertaken on behalf of Bing's recordings was done in the sixties by a team of British collectors--Ralph Harding, Derek Parkes, Fred Reynolds, Bob Roberts, and others. Titled THE ROAD TO BING CROSBY, it was published (in mimeographed form) in four sections. The first part covers the Whiteman-Arnheim-Brunswick era; the second section deals with Decca recordings from 1934-1943; the third part covers Deccas from 1943-1951; and the final section lists recordings made from April 1951 through May 1966. Unfortunately, the team's efforts ended at that time, and the disc-

ography was never completed, although some unknown person or persons issued inferior, incomplete sheets listing recordings made through August 1976.

Bing's recordings are listed in chronological order in these volumes, and for the first time complete discographical information has been given--including date of recording, master number, accompaniment, and alternate take information. Record numbers have been listed for discs issued in the United States, United Kingdom, Australia, South Africa, and many other countries, and 78's, 45's, LP's, and EP's have been included (although we are not told which is which). It is a marvelous piece of work, and it is a crying shame that it has never been revised, completed, and reprinted in regular book form.

Good luck in finding a copy of this one. Most of us have had to be content with photocopies made from photocopies of its more than 300 pages.

Moving briefly from the major to the minor, we pick up a little green pamphlet entitled BING CROSBY RECORDS CHECKLIST 1950-1977, issued by Ladd Publications in 1978. Although well-meant, this checklist is so poorly compiled, edited and typeset that it is not at all useful. If you have it, keep it as a curiosity, but don't depend on it for complete or accurate information.

There have been two editions of THE BING CROSBY LP-OGRAPHY. We have not seen the first one (1973), but the second edition was co-authored by John Bassett, Colin Pugh, Ron Daniels, Ken Gray, and Bert Bishop and was published by the International Crosby Circle in 1977. Much painstaking research went into this book, which covers not only commercial recordings but LP's taken from radio and from private and promotional sources. The basic approach sounds easy. Look up the record label you want in the "Comprehensive Listing of Discs" section, then the LP prefix and number and you find the album listed with its title and the song titles that are included on that LP. Unfortunately for the American collector, it's not that simple, since

this volume was compiled primarily for our British cousins. For example, if you want to find the contents of American Decca DL-4256, you are referred back to a section called "Simplified Listing of Discs." There you find that DL-4256 was also issued on BING-7 and FL-30-843. Since the first number is underlined, you proceed from there to look up the BING prefix in the "Alphabetical Listing of Prefix Letters" section, where you discover that this prefix belongs to U. K. Brunswick. Back to the "Comprehensive Listing" section. Under U. K. Brunswick BING-7 we find that the LP in question was the "Holiday Inn" album in the "Bing's Hollywood" series, and its contents are listed. Could there have been a simpler system?

In spite of these difficulties, this book is well worth owning, although it needs to be revised and updated (and simplified). As with the "Road" discography, distribution of its mimeographed sheets was limited, and copies are not easily found.

A very useful book that is not as hard to find as some of the others is BING--JUST FOR THE RECORD by Bert Bishop and John Bassett. It was published by the International Crosby Circle (Great Britain) in 1980 and consists of two main parts. The first is a chronological list of Bing's recordings from 1926 through 1977 and includes date of recording and master number (when available) for each song. The second section, known as the "A to Z" is an alphabetical listing of songs recorded by Bing. Included for each entry is the year of the recording and the accompanying artists.

Bishop and Bassett's work is a "bare bones" discography and contains no record numbers or any other information about the published form of the recording. This may seem like a fatal flaw, but it isn't, really, for most purposes. It is the only publication available (except for the BINGANG discography) which lists all of Bing's commercial recordings right up to the very last session on October 11, 1977.

The volume is well-printed on good quality paper and contains several nice illustrations. Definitely a must for the Crosby collector!

United Kingdom in 1980, is not really a discography, since it does not attempt to list all of Bing's recordings, or even any particular segment of them. What Mr. Pugh has done here is to discuss all the known takes of well over 200 recordings which were issued (or are known) in more than one take. Can you imagine anyone sitting and listening to these takes over and over until the differences in wording, phrasing, or enunciation are detected? That is what the author has done, and it is a remarkable achievement. For example, if we look up "My Reverie" we find that there was one word variation between the two takes. "Empty Saddles" had a pause after a certain word that existed only in one of the two takes. It is a very useful reference tool, and it is indeed good news that a new, enlarged edition will be published shortly. (See Al Sutton's ad in the back of the August 1987 issue of BINGANG.) Presumably the book will be issued in a printed, bound volume rather than in the mimeographed form of the present edition.

In the next issue of BINGANG, we will discuss books about Bing that are general in nature but contain substantial discographies.

W.L.M.

Bing Crosby

A Comprehensive Discography, Radio Program List and Filmography

Compiled by Timothy A. Morgereth

Foreword by Kathryn Crosby

[550]pp. LC 85-43582

60 photographs, notes, discography, filmography, index
ISBN 0-89950-210-5 \$49.95 library binding 1987

Timothy A. Morgereth, of
Baltimore, is a leading collector of
Crosby records, books, sheet music,
radio, and films.

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CROSBYANA--VOLUME 6, FROM BING'S PERSONAL COLLECTION. Broadway Intermission Records BR-136. Contents: The New Ashmolean Marching Society and Student Conservatory Band; The Music of Home; It's a Good Day; A Scarf, a Stool, a Song and Imagination; Love Makes the World Go Round; I Left My Heart in San Francisco; Aloha Means I Love You; Pennies from Heaven; Mandy; What Do We Do with the World?; Straight Life; Little Green Apples; Christmas Ad for the Salvation Army; Christmas Greetings from Bing; Shooting Quail at Horseshoe; It's Lovely at Palm Beach; Moving to Elko, Nevada; Hunting in Texas; Anthem of the Clams; African Safari.

Another fine collection from Broadway Intermission, selected by the members of the Bing's Friends and Collector's Society from material obtained on auction a few years ago. "The New Ashmolean Marching Society," "The Music of Home," "It's a Good Day," and "Aloha Means I Love You" are from Victor masters that were not widely circulated. "Mandy" is from a Decca rehearsal take and has also appeared on a Limited Edition Club LP. The other selections on side one are from television specials. (You hear Rosie Clooney with Bing on "Love Makes the World Go Round.") Side two features mostly non-commercial recordings Bing made privately for his friends. It is nice to have these all together on one LP. "Christmas Ad for the Salvation Army" appeared on an LP titled "Army of Stars" issued by the Salvation Army in 1966. "African Safari" and "Anthem of the Clams" have previously appeared on Broadway Intermission records.

THE CHRONOLOGICAL BING CROSBY--VOLUME 8, 1929. Jonzo JZ-8 (United Kingdom) Contents: Little Pal; Reaching for Someone and Not Finding Anyone There; Oh! Miss Hannah; Orange Blossom Time; Your Mother and Mine; S'posin' (W-148544-3); I Kiss Your Hand, Madame (W-148619-2); Baby, Oh Where Can You Be?; At Twilight; Waiting at the End of the Road; When You're Counting the Stars Alone; Can't We Be Friends?; Gay Love; Great Day (W-148124-3); Without a Song.

If you're not acquainted with this wonderful series by now, it's a little late to get interested, as these records are mostly sold by subscription through the Bing Crosby Historical Society (\$10.00 each), and the earlier issues are hard to come by. We are grateful to John McNicholas of Harrow, Middlesex, for masterminding this project of issuing all of Bing's recordings (including known alternate takes) in chronological order. Of course, at the rate they are coming out we will all be 200 years old by the time the project is finished. Let's not complain, though, but just enjoy what we have received so far. Keep up the good work, John!

THROUGH THE YEARS--VOLUME 3. Limited Edition Club JGB-1008 (United Kingdom) Contents: Road to Morocco (L-3030-A); Swingin' Down the Lane; Why Can't You Behave?; How It Lies, How It Lies, How It Lies!; Your Socks Don't Match; That's How Much I Love You; Mine (L-3486-C); Everywhere You Go; Katrina (L-4734-A); Kokomo, Indiana; Like Someone in Love (L-3410-B); My Heart Goes Crazy;

The Moon Came Up with a Great Idea Last Night; The Lamplighter's Serenade.

Here is another welcome volume in this series, which is distributed by advance subscription through Al Sutton. Most of these selections have never before been issued on LP, so it is good to have them available. Previously unissued takes are used on "Mine" and "Like Someone in Love," so there's an added bonus. Highly recommended for your collection.

MORE BRIEFLY NOTED

There is a two-record (or two-cassette) set of reissues called "Bing Crosby Hawaiian" available for \$19.98 plus \$2.50 shipping and handling from Good Music Record Co., Dept. BC-01-77, 352 Evelyn St., P. O. Box 909, Paramus, N. J. 07653-0909. Thanks, Pat Sullivan, for bringing this to our attention.

The Reader's Digest is currently promoting a religious album entitled "Festival of Faith." Two songs by Bing are included: "Rock of Ages" and "Ave Maria," presumably from Decca masters. Rosemary Clooney, Perry Como, The Mills Brothers, and Jo Stafford are among the many other artists represented. For information write to the Reader's Digest, Pleasantville, N. Y. 10570.

Stanley Wayman reports that he purchased the following LP's from Footlight Records, 113 East 12th St., New York, N. Y. 10003:

BING CROSBY: GIVE ME THE SIMPLE LIFE. M.C.A. MCL-1848 (from England). Contents: Give Me the Simple Life; Any Town Is Paris; Ballerina; The Kiss in Your Eyes; Pretty Baby; Marrying for Love; Love Thy Neighbor; Sunshine Cake; When the World Was Young; But Beautiful; I Love Paris; It's More Fun Than a Picnic; Some Enchanted Evening; When You're in Love; Laroo, Laroo, Lilli Bolero.

BING CROSBY: REMEMBERING. Conifer CHD-123 (from England). Contents: Please; Did You Ever See a Dream Walking; I've Got the World on a String; Sweet Georgia Brown; A Ghost of a Chance; My Honey's Lovin' Arms; Down the Old Ox Road; How Deep Is the Ocean; Temptation; St. Louis Blues; Dinah; Somebody Stole Gabriel's Horn; Stay on the Right Side; Someday Sweetheart; Some of These Days; Shine; I'm Coming, Virginia; There's a Cabin in the Pines.

BING CROSBY: BLACK MOONLIGHT. Joy Records Joy 'D'-290 (from England). Contents: Black Moonlight; Just One More Chance (1931); How Deep Is the Ocean; Song of the Islands; Our Big Love Scene; May I; Out of Nowhere; Brother, Can You Spare a Dime; Lazy Day; Goodnight, Sweetheart; Star Dust (1931); Try a Little Tenderness; Sweet Georgia Brown; Once in a Blue Moon; Snuggled on Your Shoulder; If You Should Ever Need Me; Home on the Range (1933); Where the Blue of the Night (1931).

BING CROSBY: IN DEMAND. M.C.A. MCG-6004 (from England). Contents: Getting To Know You; Love Walked In; The Isle of Innisfree; The Waltz You Saved for Me; Lost in Loveliness; Dearly Beloved; Golden Earrings; Out of This World; Rosalie; Vaya Con Dios; La Vie En Rose; Beautiful Love; Indian Summer; It Had To Be You; The Rose of Tralee; The Story of Sorrento; I'll Remember April; The One Rose; Yours Is My Heart Alone; Granada.

Another Reader's Digest album that may be of interest is the just-issued "The Late Forties." Nine selections by Bing are included: "On the Atchison, Topeka and the Santa Fe," "It's Been a Long, Long Time," "MacNamara's Band," "South America, Take It Away" (with the Andrews Sisters), "Whiffenpoof Song," "Alexander's Ragtime Band" (with Al Jolson), "Galway Bay," "Some Enchanted Evening," and "I Can't Begin to Tell You." All are from Decca masters.



SCRAPBOOK

I FOUND BING CROSBY TRYING TO DRY HIS SON'S SOCKS. Mae Pace never expected to meet Bing Crosby the day she took her nephews panning for gold in a Colorado mountain stream.

"It was one of the great moments of my life," said Mrs. Pace, 64, of London, Ky., recalling for the ENQUIRER the occasion in 1965.

Mrs. Pace had taken her two great-nephews to pan for gold at a mountain tourist attraction at Black Hawk, Colo.

"By chance we came across this man wearing baggy pants and a big buckled belt.

"I got the shock of my life when I realized it was Bing Crosby. He'd been filming "Stagecoach" at nearby Boulder and took the day off to go prospecting with his son, Harry, who was 7 at the time. I was astounded to see Bing wringing out Harry's socks in his hands.

"Apparently Harry had got his feet wet in the stream and Bing was trying to dry the socks. He whirled Harry's socks around his head--just for me. He made a great thing of it. I never expected a star of such fame to do such things. For 15 minutes we just had fun."

Leo Lynn, an executive of Bing Crosby Enterprises, told the ENQUIRER: "I went with Bing and Harry on the expedition to pan gold, and I recall the occasion well."

National Enquirer
March 31, 1974

After 28 years of plugging orange juice for the folks at Minute Maid, Crooner Bing Crosby will soon sing the praises of a more potent libation. At a \$10,000 bash for the press in Beverly Hills last week, Crosby, 75, and Comedian Phil Harris, 69, announced the formation of their own import company. The pair's first product: Mexico's Herradura Tequila, a blue-chip potable that will sell in the U. S. for \$13.00 a fifth. "It's a natural," says der Bingle. "Phil has been known to take a drink from time to time. If he does half as much for Herradura as he's done for Jack Daniel's over the years, we're in."

Time, March 29, 1976

BARBARA WALTERS SPECIAL: Bob Hope, Bing Crosby and Red Foxx are interviewed at their California homes by Barbara Walters. Hope, joined by his wife Dolores, reflects on their 43-year marriage and his more than 55 years in show business, including vaudeville, Christmas shows for servicemen, and 58 films. Hope also discusses Presidents he's known, from Franklin Roosevelt to Richard Nixon. Crosby looks back on a 50-year career, talks about his seven children (from two marriages) and modestly appraises himself as a "fair" singer and "not a bad fellow all around." Foxx recalls hustling pool at 16 and discusses his affluent life style today ("I have 13 cars"), his former series "Sanford and Son," and what he thinks of other black sitcoms ("not too much").

TV Guide, May 31, 1977

Q. All the newspapers said Bing Crosby was 73 when he died. Wasn't he older? Also, did he have any real close personal friends, male or female, or was he really a loner?--Frances Kelly, Seattle, Wash.

A. Crosby was born in Tacoma, Wash., on May 2, 1901, was 76 when he passed on. For a show business character, he was uniquely a private man. He knew thousands of people but developed relatively few close friends. Among the men, some of his closest were the late Bill Morrow, a gag-writer; Buster Collier, an ex-actor; Phil Harris, an ex-bandleader; Bob Hope, an ex-vaudevillian, and Basil Grillo, a business associate. His closest female friends were his two wives--the late Dixie Crosby, and his widow, the former Kathryn Grant. Also actress Joan Caulfield, with whom he starred in "Blue Skies," and the late Inger Stevens, an actress with whom he was lightly in love during the period between the death of his first wife and the marriage to his second. Miss Stevens, who worked with Crosby in "Man on Fire," later took her own life. At one time she hoped to become the second Mrs. Bing Crosby.

Parade, Nov. 27, 1977

THE BUILDING FUND IS SWOLLEN. In Las Vegas, the Rev. Ben Franzinelli has been trying to put a church together while operating in a place which, ordinarily and except on Sunday, serves as a bar and stage for topless dancers. Along comes Bing Crosby, 72, to stage a benefit for the church, his first appearance in Las Vegas. Bing, backed up by his wife and three children, sang for over two hours to some 6,000 listeners gathered at the Aladdin Hotel. The audience, treated to songs at least 30 years old, approved of Bing and the project, raising up to \$90,000 for a new church. Franzinelli grew tired of trying to say Mass amid what he called "the rancid fumes of beer drinking and topless dancers." He would like to raise \$750,000. Frank Sinatra, more at home in Vegas than Crosby, probably got the old crooner to show up. It is said Bing's first appearance there will probably be his last--at least in Las Vegas.

--John McKelway

Unidentified clipping of Nov. 28, 1976

IN OUR TOWN. If you really want the inside scoop on the late Bing Crosby's home and ranch in Hillsboro, Calif., better ask Paul Cavalli, vice president of Stix, Baer & Fuller Co., who returned the other day after visiting with his pal Kathryn Crosby. While there, Paul persuaded Mrs. Crosby to donate one of her late husband's possessions to the Missouri Historical Society's 1984 Flea Market, sponsored by Stix and scheduled to be held next spring. Paul also got Kathryn's commitment to make an encore visit here to appear at SBF's downtown store in mid-November, when she will assist in a benefit fashion show for the Flea Market.

--Jerry Berger

St. Louis Globe-Democrat

Oct. 12, 1983

ABC TOPS WEEKLY RATINGS. ABC took another first place in the Nielsen TV ratings sweepstakes last week, despite the efforts of a couple of old campaigners named Crosby and Rudolph, whose specials boosted lagging CBS to an unaccustomed second place for the period.

Bing Crosby and Rudolph the Red-nosed Reindeer finished fourth and eighth respectively in the weekly ranking of 67

prime-time shows. Their specials proved disastrous to NBC's new comedy lineup and an NBC special on reservists, dropping the network to third place for the week of Nov. 29-Dec. 5.

--John Carmody

Washington Post, Dec. 8, 1976

BING CROSBY MOVES TO FREE PRISONERS.

Beverly Hills, Calif. (AP)--Bing Crosby's brother says the singer and a number of wealthy associates are attempting to negotiate ransom with North Vietnam for American prisoners of war.

The group, "The Prisoners of War Rescue Mission," may appeal to the American public for financial support if the North Vietnamese make a reasonable offer, Larry Crosby, 76, said yesterday.

Crosby, often a spokesman for his millionaire brother, said in an interview an emissary for the group in Vientiane, Laos. He said the emissary, John G. Fairfax, 55, met once this month with North Vietnamese Embassy officials there.

The group seeks to ransom American prisoners with cash, reparations, or both, and if North Vietnam would not grant outright freedom it seeks their internment in a neutral country, Crosby said.

Washington Evening Star

March 12, 1971

A GOLDEN ANNIVERSARY. Bing celebrates his first 50 years in show business by singing and dancing with his family (wife Kathryn, daughter Mary Frances and sons Harry and Nathaniel) and with an array of celebrity guests.

One, of course, is Bob Hope, who pays tribute to Bing in a monologue that's capped by a film-clip montage highlighting Bing's career.

In the finale, Bing sings a medley of his hits, including "Pennies from Heaven," "Too-Ra-Loo-Ra-Loo-Ral" and "White Christmas." (90 min.)

Additional highlights: "She's a Lady," Bing, Paul Anka; "Accentuate the Positive," Bing, Bette Midler; "Dinah," Bing, Mills Brothers; "Gone Fishin'," Bing, Pearl Bailey; "Moonlight Becomes You," Bing, Mary Frances; "Everything Old Is New Again," Bing, Kathryn.

TV Guide, March 20, 1977